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Music societies and musical life in old foundation cathedral cities 1700-60.

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THE UNIVERSITY OF LONDON

MUSIC SOCIETIES AND MUSICAL LIFE IN OLD FOUNDATION
CATHEDRAL CITIES 1700-60

A DISSERTATION SUBMITTED FOR
THE DEGREE OF DOCTOR OF PHILOSOPHY

THE DEPARTMENT OF MUSIC KING'S COLLEGE LONDON

BY

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JANUARY 1993



ABSTRACT

This study focuses on the history and repertoire of music societies in Exeter, Hereford, Lichfield, Salisbury and York in the period 1690 to 1760. In order to put the study in context, much is also included about concerts and other aspects of musical life. The relationship between cathedrals and music societies forms a central part of my enquiry, particular attention being drawn to the role played by the clergy who founded some of the earliest provincial music societies in English cathedral cities. These societies seem to have been inspired by, and modelled on, music societies in Oxford and Cambridge. From the late seventeenth century there was a remarkable growth in English towns, with the result that many county and cathedral cities developed as major cultural, as well as economic, centres. Although many of the gentry continued to spend much of the season in London, notably to attend the opera, as the century progressed they became increasingly involved in assemblies and music societies in regional centres. In an attempt to emulate London, some regional music societies employed foreign musicians to lead the band. Concerts were given in places throughout the country, however, by professional musicians on tour. Provincial music festivals also proliferated. Top musicians from London and Oxford were employed as soloists, and programmes which featured works such as Handel's oratorios brought to the provinces something of the glamour of the London stage. The main sources for this study are local newspapers, cathedral, city and university archives, printed and manuscript music, subscription lists to publications of music and records of music societies.

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PREFACE

This study focuses on the history and repertoire of music societies in Exeter, Hereford, Lichfield, Salisbury and York in the period 1690 to 1760. Many of the sources presented here are new. Their scope is varied and, in order to put the study in context, other aspects of musical life are sometimes discussed. The study includes much about concerts. There are a number of reasons for this: first, concert advertisements in the local press invariably included information about a town's musical life; secondly, concerts were advertised more frequently than regular meetings of a music society. They were often held under the auspices of a music society, but even where this was not the case those who participated in them sometimes belonged to a local music society.

The relationship between cathedrals and music societies forms a central part of my enquiry. The role the clergy played in eighteenth-century musical life, particularly in music societies, became apparent at an early stage in my research, and it seemed appropriate to base my study on cathedral cities.

From the 1720s, newspaper advertisements show that concert life was active in towns and cities throughout the country. This was particularly so in cathedral cities where there was generally a large clerical and professional population. Among such people, musical and social life flourished. The economic

development of towns which took place during the first half of the eighteenth century was accompanied by cultural growth. Some cathedral cities, such as Exeter, Salisbury and York, became established as both regional economic and musical centres. This study looks at the emergence of such centres, and the effect this had on musical life in England. It considers how they interreacted with each other, and with London. It shows that a number of professional musicians, including foreigners, and particularly Italians, toured the country giving performances in various towns and cities.

When I embarked on my research, I carried out a preliminary survey of the availability of sources and on the state of existing research into musical life in provincial towns and cities. I circulated city archivists and local studies libraries in places throughout the country with a letter enquiring whether they had any sources which would be of help. I suggested that such sources might include eighteenth-century concert or theatre bills, local newspapers, personal accounts, letters with "musical" references and music manuscripts. I also circulated cathedral archivists with a similar letter enquiring whether the accounts, chapter acts, or records of the minor canons or vicars choral survived, and whether they were likely to include any references which might be of interest. As a result of these enquiries, I made preliminary visits to archives and libraries in

Bath, Durham, Exeter, Gloucester, Hereford, Lichfield, Worcester and York, and looked for advertisements for concerts and other musical references in eighteenth-century newspapers published in Birmingham, Canterbury, Exeter, Gloucester, Hereford, Salisbury, Stamford, Worcester and York. My research showed that records of music societies are extant for Hereford, Lichfield and York, and that there are advertisements in newspapers for concerts in the cathedral cities of Canterbury, Exeter, Hereford, Lichfield, Salisbury and York.

On the basis of these initial enquiries, I decided to focus my studies on cities with old foundation cathedrals. Old foundation cathedrals were those whose constitution remained unchanged at the Reformation. I chose to study these places chiefly because of the availability of sources, and not because there was any evidence to suggest that musical life was less active in cities with new foundation cathedrals.

Although there are nine cities in England with old foundation cathedrals, this study concentrates on only five. From the beginning, I excluded St. Paul's from my enquiry because of the special nature of London. Searches in the respective local studies libraries and cathedral and city archives revealed few sources pertinent to Lincoln or Chichester. The sources that were found are discussed in the Introduction. Although frequent reference is made to the Music Society at Wells, I have chosen not to include a

separate chapter on it because my archival research in Wells, and at the county record office at Taunton, as well at the main reference libraries, failed to bring to light much new material. Attention has been given elsewhere to the main sources on music societies and musical life in Wells - the diaries and accounts of Claver Morris; these are unfortunately no longer available to scholars. Information concerning Wells in this study is based chiefly on Hobhouse's The Diary of a West Country Physician A.D 1684-1726, and the transcripts of the accounts of Claver Morris, published in Notes and Queries for Somerset and Dorset. In an attempt to put into context the five focal centres of this study, the conclusion also refers to other places. In addition, I address the question of how typical of other places in the country the five centres are.

The main sources for this study are local newspapers, cathedral, city and university archives, printed and manuscript music, subscription lists to publications of music and records of music societies. Most of the work which I have done with these sources has been pioneer research. I have consulted a range of secondary sources including local, social and economic histories and specialised music studies. The first chapter of Michael Tilmouth's thesis Chamber Music in England, 1675-1720 is a mine of information, particularly on concerts at the wells and in spa towns; only a small part deals with the provinces, however. Although he carried out extensive research on musical references

in newspapers, only a few provincial papers for the period prior to 1720 were extant. Stanley Sadie's thesis, British Chamber Music, 1720-1790, includes a chapter on concert life in the provinces. His work on the location of music societies, based on his study of subscription lists, suggested that by the 1730s there were music societies in towns and villages throughout the country.

Acknowledgements are due to the staff of the following institutions which I visited during the course of my studies: Bath Public Library; Bath City Record Office; Birmingham Public Library; the Barber Institute Library, Birmingham University; King's College, Cambridge; Chichester Cathedral Library; Chichester Public Library; West Sussex Record Office, Chichester; The Dean and Chapter Library, Durham; Durham Public Library; Exeter Cathedral Archives; Devon Record Office, Exeter; the West Country Studies Library, Exeter; the Euing Library, Glasgow University; Gloucester Public Library; Gloucester Record Office; Gloucester Cathedral Library; Gloucester Public Library; Hereford Cathedral Library; Hereford Public Library; Hereford Record Office; Leicestershire Record Office; Lincolnshire Archives Office (holds city and cathedral archives); Lichfield Joint Record Office; Lincolnshire County Library; Balliol College, Oxford; Merton College, Oxford; Salisbury Cathedral Chapter Archives; Salisbury Public Library; William Salt Library, Stafford; Somerset Record Office, Taunton; Wiltshire Record Office, Trowbridge; Wells Cathedral Library;

-x-

Worcester (St. Helen's) Record Office; the Borthwick Institute of Historical Research, York; York Minster Library and North Yorkshire County Library.

Thanks are due to the archivists at Christ's College, Cambridge; St. John's College, Cambridge; Magdalen College, Oxford and New College Oxford. I would also like to thank Peter Borsay, Rosamond McGuinness, Stanley Sadie, Brian Trowell, Percy Young, Neal Zaslaw and, particularly, my supervisor, Curtis Price, for his invaluable guidance, criticism and encouragement. I also wish to thank Gay Tattersall for her painstaking work in proof-reading this thesis, and my family, friends, and colleagues at the King Edward VI Grammar School Chelmsford for their support over the past years.

ABBREVIATIONS.

Newspapers:

<u>BG</u>	Aris' Weekly Journal or Birmingham Gazette	<u>GJ</u>	Gloucester Journal
<u>BJ</u>	Bath Journal	<u>IJ</u>	Ipswich Journal
<u>BQ</u>	Bristol Oracle	<u>JOJ</u>	Jackson's Oxford Journal
<u>DJ</u>	Dublin Journal	<u>LM</u>	Leeds Mercury
<u>FFBJ</u>	Felix Farley's Bristol Journal	<u>SJ</u>	Salisbury Journal
<u>KP</u>	Kentish Post	<u>SM</u>	Stamford Mercury
<u>BWJ</u>	Brice's Weekly Journal	<u>WEWJ</u>	Berrow's Weekly Journal (Worcester)
<u>FEJ</u>	Farley's Exeter Journal	<u>WPM</u>	Worcester Post Man
<u>PM</u>	Protestant Mercury	<u>YC</u>	York Courant
<u>EPM</u>	Exeter Post Man	<u>YM</u>	York Mercury
<u>EPB</u>	Exeter Post Boy	<u>YJ</u>	York Journal
<u>EFP</u>	Exeter Flying Post		

Libraries:

<u>Ckc</u>	King's College Cambridge	<u>Lbl</u>	London British Library
<u>DRC</u>	Durham Cathedral Library	<u>Ob</u>	Oxford Bodleian
<u>Ge</u>	Glasgow Euing Library	<u>Oc</u>	Oxford Christ Church
<u>H</u>	Hereford Cathedral Library	<u>Y</u>	York Minster Library

Editorial Procedure

Editorial remarks appear in square brackets throughout. An abbreviated form for dates is used in the notes and appendices so that, for example, 13 February 1730/1 appears as 13.2.31. All dates are New Style.

Editorial Procedure for Newspapers Advertisements

Advertisements included in the appendix are either for concerts in Exeter, Hereford, Lichfield, Salisbury or York, or for concerts involving people associated with music in the same cities. Second or repeated advertisements have been omitted: advertisements have been put into paragraphs but spellings and cases of letters remain unchanged. Where I have included only part of an advertisement, this has been indicated by an asterisk. References to newspaper advertisements cited in footnotes are included in the appendices only in cases where a page number follows the newspaper reference.

Notes Concerning Use of Newspapers

As stated in the Preface, during the course of this study, I collected concert advertisements and other "musical" references from newspapers in Birmingham, Canterbury (The Kentish Post), Exeter, Gloucester, Lincoln (The Stamford Mercury), Salisbury, Worcester and York. Many more local newspapers survive than those

cited in Cranfield's Handlist: in an attempt to trace additional copies, I have consulted local, county and cathedral libraries, historical institutions and the British Library collections at Colindale and Bloomsbury. What follows is a summary list of newspapers included in the appendices, showing the locations of copies consulted, and the years for which copies survive. Many of the runs are unfortunately incomplete.

Newspaper	Locations	Dates of Copies
<u>BG</u>	Birmingham Public Library	1741-59
<u>BWJ</u> <u>EPM</u> }	Devon and Exeter Institution, Exeter	1704-30
<u>FEJ</u> <u>EPB</u> }	West Country Studies Library, Exeter	
<u>PM</u> }		
<u>GJ</u>	Lbl - Bloomsbury and Colindale	1727-59
<u>SJ</u>	Lbl - Bloomsbury and Colindale	1746-9
	Salisbury Public Library	1746-9
		1750-9
<u>YC</u> <u>YJ</u>	Lbl - Colindale	1728-56
	Y and York Public Library	

Editorial Procedure for Musical Examples

Material enclosed in square brackets is editorial. Missing accidentals appear above the note. Editorial slurs or ties appear with a slash. Unless otherwise indicated, figured bass is as the source.

Commentary for Musical Examples

Example 1, p.57.

Bass part, bar 2, 2nd quaver (B), a 6 in the original figured bass is omitted.

Example 3, p.58.

Fourth part, bar 5, 2nd quaver changed from F# to G.

Example 4, p.59.

Fourth part, bar 2, beat 2, DGE changed to EGE.

Example 6, p.62.

Bass part, bar 14, beat 3, quaver B changed to quaver C.

Short Titles

Burney, History

Charles Burney, A General History of Music, from the Earliest Ages to the Present Period (London, 1776-89); F. Mercer (ed.), 2 vols. (1935; repr. New York, 1957)

Cranfield, Handlist

G.A. Cranfield, A Hand-List of English Provincial Newspapers and Periodicals 1700-1760 (Cambridge, 1952; repr. 1961)

Deutsch, Handel

Otto E. Deutsch, Handel: A Documentary Biography (London, 1955)

Hawkins, History

John Hawkins, A General History of the Science and Practice of Music, 5 vols. (London, 1776; repr. edn. London, 1853, repr. New York, 1963 with an introduction by Charles Cudworth)

Highfill, Biographical Dictionary

Philip H. Highfill, Kalman A. Burnim, Edward A. Langhans (eds.), A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers & Other Stage Personnel in London, 1660-1800, 12 vols to date (Carbondale, Illinois, 1973-)

New Grove

Stanley Sadie (ed.), The New Grove Dictionary of Music and Musicians (London, 1980)

INTRODUCTION

I

From the late seventeenth century there was a remarkable growth in English towns which, according to the social historian Peter Borsay, was of such magnitude that it amounted to "an urban renaissance".¹ The development of towns was prompted by economic expansion, and the increase in surplus wealth led to cultural growth.² In the early years of the eighteenth century, assemblies, music societies, coffee houses and bookshops were established in towns throughout the country. Newspapers and printing presses were set up in many, and in some of the largest, such as Bath and York, newly built assembly rooms were acquired.³

One of the most important features of urban development was the establishment of sixty to seventy towns throughout England as regional centres.⁴ These were often county towns which served as administrative, governmental, judicial and sometimes diocesan centres. They had prosperous economies, large professional populations, and offered a wide range of cultural activities. These towns attracted increasing numbers of people to events such as assemblies, the assizes, race week and local elections, and from the late seventeenth century, and throughout much of the eighteenth century, many of the gentry purchased town houses in order to participate in the social life. In addition to these sixty or seventy towns which served as regional centres, there was what Borsay describes as "an élite corps of provincial

capitals".⁵ These were generally large and populous cities which presided over a wide region: York was the capital of the north; Exeter of the south-west; Norwich of East Anglia; Bristol of the mid south-west; and Newcastle of the north-east. These towns had extensive influence over their particular area, and were major cultural, as well as economic, centres.

The growth of towns had a profound effect on the country's musical life: in the early eighteenth century, many of the gentry who had traditionally gone to London to participate in musical and social activities, became involved in assemblies and music societies in county towns, or in one of the provincial capitals. The professional classes also became involved, and members of the middle classes seem to have joined in increasing numbers. To meet demand, music societies were started around the mid 1720s in some of the new industrial towns.⁶

The development of provincial music societies did much to stimulate musical activity throughout the country, which, in turn, increased the demand for music and musicians. Many of the artists who had poured into London from all over the continent were recruited to work in the provinces. Others, who were based in London during the season, toured the country appearing in concerts. Even musicians who remained in London were patronised by a musical establishment which received considerable support from gentlemen from the country.⁷ Every year, people from all

over Britain came to London. Although most came to attend the opera, many would also have participated in the City's concert life.

London's earliest organised music society is reputed to have been started by Thomas Britton in 1678 in his house in Clerkenwell.¹⁰ According to Hawkins, the "small coal concerts" were "the weekly resort of the old, the young, the gay and the fair of all ranks, including the highest order of nobility."¹¹ Some of London's most eminent musicians also attended and performed free of charge. Precisely what was performed is not known; the catalogue of Thomas Britton's library, however, included seventeenth-century vocal and instrumental music, music by Corelli, Purcell and Handel, the overtures of "old English and Italian operas", and a variety of solos and sonatas from the continent.¹² When Britton died in 1714, the society disbanded and former members started music societies in homes and taverns across London.¹³ The membership of these societies generally comprised amateurs, although professional musicians were sometimes employed to lead the band. The academy "for the study and practice of vocal and instrumental harmony," which was formed at the Crown and Anchor in the Strand in 1726, seems to have been one of the most prestigious societies.¹⁴ The members included Henry Needler (an amateur violinist), John Pepusch, John Ernest Galliard and Bernard Gates. Gentlemen from the Chapel Royal and the choir of St Paul's Cathedral also assisted. From the late

seventeenth century, Professional musicians also appeared at public concerts at York Buildings.¹³ The services of foreign musicians, especially Italians, were in particular demand, and many visitors to London paid handsomely to attend their concerts and to receive personal tuition.

From the beginning of the eighteenth century, semi-operas, and operas in the Italian style, were performed at London theatres.¹⁴ The Royal Academy, which was opened in 1720, was the first of several opera companies, however, to provide Italian opera in London on a continuing basis. The Italian opera exerted considerable influence on the country's musical life. Every year it attracted people from all over Britain. Reports concerning it were read avidly in both the London and provincial press, and arrangements of tunes from the latest productions were performed in homes and music societies across the British Isles.¹⁵

The Italian opera was an important institution in English musical life for several reasons. First, it was a source of employment for many foreign musicians who, as already stated, sometimes toured the country appearing in concerts when the season had ended. Some of these were later patronised by individuals, or music societies in the provinces.¹⁶ Secondly, the opera provided a focal point for the large number of Italian intellectuals who resided in the capital. Noted members of this group included the librettist Paolo Rolli, the dramatist-critic Antonio Conti, and the poet-antiquarian Scipione Maffei. All were devoted to re-asserting, within a western cultural context, the

supremacy of Italian art and aesthetics, which had been severely threatened by France in the seventeenth century. As George Dorris remarks, their effort was concentrated largely upon the Italian opera.¹⁷

The Italian opera had helped to establish London as one of the great musical centres of Europe. It is perhaps ironic, therefore, that many of the earliest provincial music societies appear to have been inspired by, and modelled on, societies in Oxford and Cambridge, which were among the first in the country to be started.¹⁸ One such society was recorded by Hawkins when he stated that in Oxford, around the mid-seventeenth century, an association to "promote the study and practice of vocal and instrumental harmony" was formed of "many of the principal members of the university, heads of houses, fellows, and others".¹⁹ This was one of several societies in which amateurs from the university formed the core of the membership. A large proportion of university graduates entered the clerical profession which, as G.V. Bennett pointed out, was "in a large measure an extension of the universities' function into innumerable parishes spread throughout the country".²⁰ Many graduates who had been involved in music clubs in Oxford and Cambridge became vicars in rural areas and, in what was partly an attempt to overcome problems of cultural isolation, formed themselves into music societies.

One of the earliest music societies in England met at Anthony Hall's Tavern in Oxford. The venue can more precisely be identified as the Mermaid in Carfax, which was owned by Hall until his death in 1691.²¹ The society's rules and membership lists survive in the Bodleian Library, and, from these, it appears that the club had forty members.²² They met at five o'clock on the last Thursday of every month and the meeting continued until ten. The members took it in turn to act as steward, whose duties included collecting a shilling from each member, and maintaining quiet during the performance. The members included James Brydges, later Duke of Chandos, and several people who later became clergymen. William Husbands, who became one of the vicars choral at Hereford, may later have become involved in the music society there; similarly George Llewellyn, "the Jacobitical musical mad Welsh parson", became rector of Conover where he almost certainly would have become involved in the music society at Shrewsbury.²³

Music-making took place in many of the Oxford and Cambridge colleges. In 1699, Humphrey Wanley of University College described his visit to Trinity College, Cambridge in a letter to Doctor Charlett: he wrote, "At night we were regaled with a very good concert of music; where I was much taken with some Italian songs, which Mr. Pate brought from Rome; and a gentleman here sang excellently well".²⁴ On a visit to Christ's College Cambridge in 1710, the German traveller Conrad Zacharias von Uffenbach

commented that "This music meeting is held generally every week. There are no professional musicians there, but simply bachelors, masters and doctors of music, who perform".²⁵ In his diary, Jeremiah Milles, a fellow and tutor of Balliol College, Oxford, records attending the evening "Musick Meeting" at St John's in June 1702; and later in the year, on 9 December, being "at the musick meeting at Lincoln & afterwards at ye Tavern with Mr. Morely &c.". ²⁶ Henry Aldrich, who was Dean of Christ Church, did much to promote music making. "In order to keep up the Spirit of Music, and to promote social Harmony" he organised weekly meetings at his lodgings which members of the choir were expected to attend. William Husbands, who served as chaplain to Christ Church, also participated in these gatherings.²⁷

From the late seventeenth century, regular concerts were also held at spa towns and fashionable resorts such as Bath and Tunbridge.²⁸ Nevertheless, the music clubs associated with the cathedrals at Hereford and Wells must have been among the earliest in the provinces outside Oxford and Cambridge. Both the society at Hereford and the society at Wells had been started by 1705.²⁹

As stated in the Preface, this study focuses on five of the eight provincial cities which have old foundation cathedrals. Insufficient material was found to warrant a chapter on the remaining three, and so my research on Chichester, Lincoln and Wells is summarised below.

Searches at Chichester Cathedral Library confirmed that the only surviving music connected with eighteenth-century Chichester is in the form of part-books for chants and anthems. No records of the vicars choral survive, and there are no memoirs or other material of interest. Searches in West Sussex Record Office also proved unproductive, and I was unable to find any provincial newspapers which had references to concerts in and around Chichester.

Research at Lincolnshire Archives Office proved more productive: accounts covering the period 1726-47 in one of a set of three parchment cased books belonging to the Monson family included several musical references.³⁰ The account books are dated 1692, 1723 and 1724. The first belonged to George Monson, but the authors of the other two, although unknown, are believed to be of the Monson family. The accounts include subscriptions to "ye Assembly", and to "ye Low Hill Assembly at Lincoln", subscriptions for music, tickets for music, and single payments, such as the expenditure of 2s. for a song book, and 10s.6d. on a ticket for the opera.³¹ It is not always clear, however, which payments were made to music meetings and assemblies in Lincoln, and which were made to organisations in places elsewhere. At least some of the expenses were incurred in London. The accounts are an important source because they give an insight into the social activities of a gentleman of the period. Nevertheless, there are few musical references and follow-up on the leads they provide proved unproductive.

Another manuscript source, the Account of the Assembly Room at Lincoln, records annual payments "for musick" at the races from 1745-51.³² The payments, which range from between twelve and seventeen guineas, may have been made to the city waits, to whom there are periodic references in the Minutes of the Common Council.³³ Concerts may also have been given as part of the entertainment during race week. In a letter to an anonymous recipient, Francis Bernard, one of the leaseholders of the assembly rooms, suggested that a concert might be a possibility for Saturday night during race week in 1756.³⁴

The nineteenth-century constitution at Lincoln provided for four priest vicars, five lay vicars or singing men, and four choristers.³⁵ The visitation of 1729 suggests that the eighteenth-century establishment was the same size.³⁶ Not much is known about the musical careers of the clergy, but in May 1731 the Gentleman's Magazine described one newly appointed vicar of Lincoln as "Mr. Thomas Gilding, famous for his fine Voice, and great skill in Musick". More is known about the musical interests of two of the Cathedral organists. An ode for St Cecilia's Day composed by George Holmes, who was organist from 1704 to 1721, is extant in the British Library.³⁷ A manuscript of Albinoni's opus 5 concerti scored in 1729 in the hand of his successor, Charles Murgatroyd (organist from 1721-41) is also extant in York Minster Library.³⁸

During the period 1728-45, the Stamford Mercury includes many advertisements for concerts in Lincolnshire.³⁹ The only advertisements for concerts in Lincoln, however, were for the Ladies Concerts. In December 1739, the second night in the season of Ladies Concerts was advertised.⁴⁰ It appears that they met on Thursdays in the Assembly Room above the Hill until May 1740 when they changed the day to Monday.⁴¹ Once again, leads followed from these advertisements proved unproductive.

As stated in the Preface, the early history of the music society at Wells is documented by the diaries and accounts of Claver Morris. They show that, at the beginning of the eighteenth century, a music society existed which had close links with the city's cathedral. For many years this music club met every Tuesday in the Vicar's Hall in Wells,⁴² although, in 1704, they met for a time at the Deanery. The society was attended by some of the vicars choral, professional people such as Morris, a physician, and members of the gentry; most were probably performing members. St Cecilia's Day seems to have been celebrated with a concert from the beginning of the century,⁴³ and, on 22 November 1709, Morris records that he spent

The greatest part of the day at the Close Hall with the lovers of Music, Mr. Harrington, Mr. Nash, Colonel Berkeley, Colonel Prowse, Colonel Horner, Major Fraser, and many others performing Purcell's Cecilia Song and much other Music.⁴⁴

He adds that they had sixty-two "Halfcrown Men" but only thirty-three women "went in fairly". The society's repertoire

probably included many of the works owned by Morris such as the overture from Handel's Rinaldo, music from the operas of Thomyris and Telemachus, sonatas by Bassani, Massiti and Valentine, and motets by Cherici, d'Eve and Fiocco.⁴⁵ Little is known about the organisation of the society; further research into the holdings of Wells Cathedral Library and work at Somerset Record Office failed to further my enquiries.

II

From the late seventeenth century, there were a number of developments on the musical scene which had a profound effect on the repertoire of music societies. It is therefore necessary to make some preliminary remarks in order to put this study in context.

In the period between the Restoration and the establishment of the Italian opera in London, musical taste in England seems to have been remarkably broad. Even at the end of the seventeenth century, English consort music continued to be played in clubs and informal music meetings.⁴⁶ Evidence suggests that French theatrical music, particularly by Lully, together with a variety of Austrian, French, German and Italian instrumental music, imported from Europe's main publishing houses, was also in the repertoire.⁴⁷ The introduction of Corelli's music into England, along with "the rest of the forreign consorts of the Itallian style" made a considerable impact on musical taste.⁴⁸

According to North there were two circumstances which "concurrent to convert the English Musick intirely over from the French to the Italian taste". One was the arrival of Nicola Matteis and the other "the numerous traine of yong travellers...[who] went over into Itally...[and] came home confirmed in the love of the Itallian manner".⁴⁹ The adoption of the violin in preference to viols was crucial to the future of Italian music in England;⁵⁰ and Nicola Matteis, who came to England soon after 1670, acquired a considerable following as a virtuoso violinist, teacher and composer.⁵¹ Matteis was one of the first of a stream of Italian musicians to come to England. Many who remained in London were employed in the opera; most participated in concerts, but as the supremacy of Italian music was established, demand for their services increased throughout the country.

The reopening of London theatres in the Restoration did much to establish the capital as a cultural centre.⁵² Music played an important part in many of the new plays, and around the beginning of the eighteenth century, music from dramatic compositions, particularly by Purcell, seems to have become part of the repertoire of music societies throughout the country. Music from the early Italianate operas such as Camilla (1706) and Thomyris (1707) was also much in demand.⁵³

Perhaps Handel exerted the greatest singular influence on English music in the eighteenth century. One of the many reasons for this was his involvement with Italian opera. During his first visit to England, which began in 1710, Handel wrote Rinaldo, the first newly-composed Italian opera to be performed in England under the composer's direction. Winton Dean describes it as a "sensational success" which formed "a decisive influence on Handel's subsequent career".⁵⁴ Handel played a leading role in the Royal Academy which, as already stated, was launched in 1720.⁵⁵ During the ensuing decade, the company helped to establish London as what Dean describes as the "operatic centre of Europe, with the best composers, the best singers, and creditable scenic designers".⁵⁶

A second reason why Handel exerted such a tremendous influence on music in this country was the sheer scope and variety of his compositions. Concert advertisements in newspapers show that Handel's church and orchestral music, along with music from his operas and oratorios, featured prominently in concerts throughout the country. As I shall show, the number of oratorios he wrote was at least partly due to their popularity in the provinces.

CHAPTER 1

HEREFORD

In the eighteenth century, Hereford was a small provincial market town. There was no major industry apart from agriculture, and the city lacked many of the cultural refinements of places such as Bath, Exeter and York. Nevertheless, by the beginning of the century, the town had a bookshop, and, from the 1680s, evenings of card playing and drinking were held in the coffee house which was situated off Milk Lane. The evenings were attended by gentlemen from the city as well as by members of the cathedral.¹ As one of the cathedrals of the old foundation, Hereford had a college of vicars choral. The 1637 revision of the cathedral statutes stated that there should be twelve and, exceptionally, thirteen members;² throughout the period 1685 to 1768, most were graduates.³ As already stated, music clubs existed in both university cities, and by the end of the seventeenth century, a music society was started in Hereford by members of the vicars choral. A series of music societies organised primarily by them continued into the 1760s and possibly beyond.

In the course of my study into music societies in Hereford I have used three major sources. Two are manuscripts held in Hereford

Cathedral Library. The first manuscript is a set of records for the Hereford College Concerts entitled "The Musically Society Book and Account" which covers the period 1749 to 1757.⁴ The second is two volumes of biographies of members of the ^{college of} vicars choral who were at Hereford in the seventeenth and eighteenth centuries. It was compiled by William Cooke, who was one of the Hereford vicars choral in the nineteenth century.⁵ The biographies include the person's qualifications, the name of the college where he was educated and any details pertinent to his career.

The biography of William Felton includes a brief history of the college music society from 1723 to the mid 1750s.⁶ The period 1723 to 1733 was covered by the society's records which, although available to Cooke, are unfortunately no longer extant.⁷ The third source is the Gloucester Journal which was launched in 1722 by Robert Raikes the younger.⁸ The Journal was distributed over an area which included the counties of Glamorganshire, Herefordshire, Oxfordshire, Wiltshire and Worcestershire. The paper carried advertisements for everything ranging from property-to-let to medicinal cures. The many musical references include appeals for subscriptions to books of, and about, music, as well as advertisements for concerts. My impression is, however, that most of the concert advertisements were for benefits, and they, therefore, do not provide an accurate gauge of concert activity. The only advertisements in the Worcester newspapers for concerts in Hereford were those for the Three Choirs Festival.⁹

Nevertheless advertisements for concerts in Worcester and the surrounding towns include references to some of those who were involved in the music society at Hereford.¹⁰ The only eighteenth-century Hereford newspaper to survive is the Hereford Journal of 11 September 1739.¹¹ Little is known about it, but the one surviving issue has no advertisements or references to music.

Libretti, manuscript and printed music are also important sources. The only known extant libretto which was printed for a concert in Hereford is that cited by Winton Dean for a performance of Handel's Samson in 1756.¹² The college music society produced a number of operas and dramatic masques, however, and, as an advertisement on 18 April 1749 in the Gloucester Journal shows, libretti were produced for at least some of these performances.

For the BENEFIT of Mr. BRETT, On Monday the 24th of this instant April, At Mr. Woodcock's GREAT ROOM in Hereford, Will be performed SOLOMON: A Serenata after the Manner of an ORATORIO. Set to Music by Mr. Boyce, Composer to his Majesty. N.B. The Words of all the Recitatives, Songs, and Choruses will be printed in a Book and given gratis that Night at the Door. TICKETS 2s.6d. After the CONCERT will be a BALL.

I have been unable to trace either this libretto or a single copy of the word-book of Acis and Galatea which Mr Wilde, the local bookseller, printed for the music society in March 1756.¹³ The words were presumably printed for a performance, but none is listed for Gloucester, Hereford, or Worcester in Dean's list of performances of Handel's works.¹⁴

Hereford Cathedral Library has a small collection of eighteenth-century music:¹⁵ some of these works are known to have been performed by the society and others are mentioned in the society's accounts. One of the most interesting manuscripts is an ornamented version of Handel's organ concerto op.4 no.1.¹⁶ It is probable that this belonged to William Felton who, according to Charles Burney, "had a neat finger for common divisions and the rapid multiplication of notes".¹⁷ The manuscript, which was first noticed by Barry Cooper, displays a highly virtuoso style of playing.¹⁸

The Music Society in Hereford 1690-1760

1) 1690-1722

It is not known when the Hereford college music society was started, although from a remark in William Cooke's biography of Peter Senhouse, it apparently existed by the beginning of the eighteenth century. Senhouse, who was a graduate of St John's College, Cambridge, joined the vicars choral in 1691.¹⁹ In 1693 he was appointed vicar of Kempley, and in 1705 he left the college. According to Cooke, the college records stated that Senhouse was a regular performer in the music society which, he claims, became the nucleus of the Three Choirs Festival. Cooke does not cite his source, but other evidence seems to support his claim that Hereford had a music society by the beginning of the eighteenth century.

It seems fairly certain that the founding of music societies in Gloucester, Hereford and Worcester predated the Three Choirs Festival which, according to Watkins Shaw, had been started by 1717.²⁰ Writing in 1812, Daniel Lysons, one of the festival's early historians, stated that "the Meeting of the Three Choirs... originated in a compact entered into by the members of certain musical clubs or societies in those cities".²¹ The exact nature of the relationship between the Festival and the respective music societies is not clear; Lysons's statement that "the Steward of the Music Meeting...was... necessarily a member of one of the musical clubs"²² supports the theory, however, that the earliest music societies in each of the three cities were started by clergy of the respective cathedrals. More will be said concerning the Three Choirs Festival at a later point in this chapter, but it is perhaps significant to note that the Festival included concerts in the evenings, as well as performances at the cathedrals in the mornings.

Around the end of the seventeenth century, a number of distinguished musicians were to be found among the ranks of the Hereford vicars choral. William Husbands, who joined the vicars choral in 1692, was formerly a senior member of the Mermaid Club, the prestigious seventeenth-century Oxford music society which met at Anthony Hall's Tavern in Carfax.²³ Members of this club included many eminent musicians, such as Sampson Estwick and James Brydges [spelt Bridges] (the future Duke of

Chandos), and, as a senior member, Husbands must have been highly regarded. Husbands may also have participated in Henry Aldrich's weekly meetings at Christ Church College where he served as chaplain and organist. It seems likely that, as a member of the vicars choral at Hereford, he would have been an influential member of the college music society, and possibly even one of its founders.

The cathedral organists also appear to have taken an active role in the city's musical life. Henry Hall, who was admitted in 1679, was trained as a chorister in the Chapel Royal and held the post of organist at Exeter Cathedral for six years before settling in Hereford.²⁴ In 1704, he composed an Ode for St Cecilia's Day which may have been performed in Hereford. The music is lost, but the words were printed in the Diverting Post for 4-11 November.²⁵ Hall was the cathedral organist at Hereford for nineteen years, holding the post until his death in 1707. He was succeeded by Henry Hall II, who was organist until 1714, when he was replaced by Edward Thompson. Little is known about their musical interests but, as I shall show, Henry Swarbrick, who was elected organist on 10 November 1720, took a leading role in the music society.

ii) 1723-33

During the period 1723 to 1733, the college music society met in the hall belonging to the vicars choral.²⁶ According to Cooke, the room was "comparatively small", and its flooring of brick and stone made it "altogether ineligible as a receptacle for vocal and instrumental performances". Although the society appears to have been organised exclusively by the non-paid performers, who were all college members, it is probable that non-performers were admitted from outside the college.²⁷ Since there were only twelve vicars choral, it seems that most of them would have been involved in the society as performing members: some of those who were still at the college in 1749 are listed as members in the records of the music society, and some acted as stewards at the annual meetings of the Three Choirs.²⁸ For example, Thomas Dew is listed as a non-paid performer in the season 1749-50 and served as a steward at the Three Choirs in 1729 and 1735: he joined the college in 1711, and was probably involved in the music society from that time.

Henry Swarbrick, who became the organist of Hereford Cathedral in 1720, was one of the leading figures in the music society. He was the nephew of Thomas Swarbrick, an organ builder, who was active in the West Country at the time.²⁹ Henry Swarbrick engaged in a variety of musical activities: every Wednesday and Friday he visited pupils within a ten-mile radius of Hereford to

give harpsichord and spinet lessons;³⁰ he also taught the choristers to play the organ and other instruments.³¹ One of his pupils was James Parry, who later became organist of Ross. In his memoirs, Parry describes how, in December 1728, he moved to Hereford in order to have lessons from Swarbrick, whom he described as "not only a very good Master, but a good natur'd Man". He comments that "had Mr. Priest"- presumably Nathaniel Priest, who was organist of Bristol- "done me as much Justice, as Mr Swarbrick did [in] the short Time I was with him...I should have been as good a Master as any of my Standing".³² Parry does not say which instruments he was taught, but it seems that both organ and singing were included. Commenting on his stay in Hereford, Parry remarked that

Whilst under Mr. Swarbrick's Tuition, [I] had the Honour to be sent for to the late Lady Scudamore (her Grace the present Dutchess of Beaufort) to the Right Hon. the Earl of Coningsby, and to the best in the Country; insomuch, that I wanted Pocket-Money but seldom: And upon a Horse-Race Time I was sent for to Shrewsbury, to sing at a Concert, for the Benefit of Mr. Morgan, a Musick-master. Here I went, as express'd in the Bills by the Name of Signior Perini, a Gentleman lately come from Italy. A great many Ladies, and others, thought, by my smooth Face and shrill Notes, that I really was equipp'd for the Opera-house; however, I got some Pieces of Gold by the Bargain, and then return'd to Hereford, where I stay'd twelve Months, during which time nothing extraordinary happened to me.³³

The extract demonstrates that musicians such as Swarbrick continued to enjoy private patronage from the gentry. The Coningsbys and Scudamores were among the county's leading families, and at least some members of the latter family were involved in the music society at Hereford.³⁴ The Scudamores resided

at Holme Lacy and Kentchurch, and the Coningsbys at Hampton Court, which were all within a ten-mile radius of the city.³⁹ Although Parry's account of his début as "Signor Perini" is probably exaggerated, the craze for Italian opera was indeed widespread. In 1726 Swarbrick subscribed to the second edition of Cluer and Creake's Pocket Companion which, it was claimed, was a collection of the "finest opera songs".⁴⁰ The collection, which included works by composers such as Handel and Bononcini, was advertised in a variety of provincial papers.⁴¹ Swarbrick may have bought his copy for use in the music society.⁴²

The Woodcocks were one of the most important families in musical life in Hereford in the first half of the eighteenth century. Surprisingly little is known about them, but according to Hawkins, the branch of the family at Hereford was related to Robert Woodcock, a famous flautist and artist in London.⁴³ Hawkins stated that Robert Woodcock's brother, whom he names as Thomas, kept a coffee house in Hereford; he was "an excellent performer on the violin...[who] played the solos of Corelli with exquisite neatness and elegance".⁴⁴ Commenting on the popularity of Vivaldi's "Cuckoo Concerto", Charles Burney remarked that "Woodcock, one of the Hereford waits, was sent for far and near to perform it".⁴⁵ Since there are no other references to Thomas Woodcock, either in the society's records or in concert

advertisements, Burney was probably referring to Francis, and not Thomas, Woodcock.⁴²

The only newspaper advertisement for a concert in Hereford during the period 1720 to 1733 was for a benefit for Francis Woodcock. The advertisement, which appears in the Gloucester Journal on 14 March 1727, reads:

For the Benefit of Mr. Fra. Woodcock. On Monday the 20th Instant, will be performed a Consort of Vocal and Instrumental Musick, in the College Hall, in the City of Hereford. Beginning at Six a Clock. N.B. Tickets to be had at Mr. John Hunt's Bookseller, at Ford's and at the Red Steak Tree.

The concert was almost certainly held under the auspices of the music society, and Francis Woodcock may have been employed to lead the band.⁴³ The concert, which coincided with the end of the season, may have been one of his privileges of office.

iii) 1733-49

According to Cooke, the college concerts ceased in about 1733 and lay dormant for seventeen years before being revived by William Felton in November 1749.⁴⁴ No reasons are given to support this claim, and a number of things suggest that they continued for all, or at least part, of this period.

First, there are advertisements for several concerts which appear to have been connected with the music society. The first was

a benefit for Henry Swarbrick and Francis Woodcock which took place during assize week in August 1737:

For the Benefit of Henry Swarbrick and Francis Woodcock, ON Thursday the 18th of this Instant August will be perform'd at the College Hall in Hereford, A Concert of MUSICK, Both Vocal and Instrumental. TICKETS to be had at Mr. John Hunts, Bookseller. To begin at Six o'Clock. N.B. There will be French Horns, and other Instruments.⁴⁵

Although the concert was not part of the winter series, it may have been connected with the music society. Francis Woodcock and Henry Swarbrick are known to have been members, and the venue for the concert was the college hall, which was where the society normally met. The French horn players may have been visiting musicians,⁴⁶ but the rest of the band probably comprised members of the music society. In March 1742, another benefit concert for Francis Woodcock was advertised, and, on this occasion, the venue was the Great Room at his coffee house in Milk Lane;⁴⁷ in March 1749 a benefit for Dyer and Woodcock was also held there (see below).⁴⁸ Records of the music society show that, by November 1749, Dyer and Woodcock were employed to lead the band.⁴⁹ Since it was the custom for the society's paid performers to have a concert for their benefit at the end of the season, they may already have taken up employment with the society.

Secondly, it is doubtful that the society folded for lack of interest. Swarbrick and Woodcock appear to have resided in Hereford during this period, and people from the city continued to serve as stewards at the Three Choirs Festival.⁵⁰ Furthermore, Felton

joined the vicars choral in 1741, and it seems unlikely that he would have waited for eight years before restarting the music society.

Thirdly, the college hall seems to have remained in use. There are no records of repairs being made to the hall; it was used for the evening concerts of the Three Choirs Festival in 1741, 1747 and, as already stated, for a benefit concert for Swarbrick and Woodcock in 1737.²¹

iv) 1749-60

By 1749, the music society at Hereford was meeting at Francis Woodcock's Great Room in Milk Lane.⁵² According to the rules, they met fortnightly on Tuesdays, from October or November until March.⁵³ Concerts started at 5.30pm and ended at 10pm, after which members were free to smoke and drink. One of the new features of concerts at the coffee house was that a ball was sometimes held after the programme had ended:⁵⁴ it is not known whether they took place after every concert. The Gloucester Journal and Cooke's Memoirs continue to be useful sources for this period but, as already stated, the chief source is a set of the society's records which cover the period November 1749 to October 1753, and September 1755 to March 1757.

Organisation and Membership

Each year, the steward's assistant wrote out the society's rules for the members to sign.⁵⁵ There were two categories of membership: performing subscribers and non-performing subscribers. Performing subscribers were responsible for decision-making and the general organisation of the society. There were normally twelve of them and, with the exception of the treasurer, they acted as stewards taking one night each in turn.⁵⁶ Performing subscribers were "oblig'd to perform according to the Scheme of Performers", although the rules did state that "none but the hired Performers [were obliged] to play Solos without

their Consent". Vocal performers were expected to perform at least twice during the season, and failure to do so resulted in a fine of 1 s. over and above their subscriptions and any other fines.⁵⁷ There were also fines for lateness and absence: rule 13 stated that

Performers who are not paid, if they attend before the first Act is begun shall pay one shilling, if they are absent the first Act, & attend before the second Act is begun, shall pay two Shillings, & ev'ry Night they are absent & in Town shall pay three Shillings, but if out of Town two Shillings only; & [those?] not coming before the second Act is begun, shall be deem'd an Absence.

To close all loopholes, the rule concluded: "Every Performer paid or not paid absenting himself without Leave ...before either the first or second Act shall be deem'd as absent the whole Night".

Every year the rules included a list of the performing subscribers, and in the season 1749 to 1750 they also stated which instrument each played.⁵⁸ I have used this information to compile the chart below (see table 1, p.28); although six of the thirteen were listed as vocalists, some may have doubled as instrumentalists. About half of the performing subscribers were vicars choral; the others appear to have been members of the gentry. Charles John Bodenham came from one of Hereford's most important families: he owned manors at Rotherwas, Dewchurch and Dinedor.⁵⁹ Price Clutton may have been a member of the Clutton family who resided at Pensax,⁶⁰ and John Ravenhill of the Ravenhills of Lower Eaton.⁶¹ According to Cooke, William Felton directed the band from the harpsichord.⁶²

Table 1:

Performing Subscribers at Hereford Music Society 1749-50

Name	Instrument	Date of Admittance as vicar choral	University/ College
John Woodcock	Vocal	1737	Catherine Hall C.
William Felton	Harpsichord	1741	Queen's Coll. O
John Arnold	"Bass" and vocal	1748	New Coll. O
Charles J. Bodenham	Violin		
[John] Ravenhill	Violin		
Thomas Clarke	Violin		
Richard Moore	Violoncello		
Egerton Leigh	German Flute		
Cornelius Rowlands	Vocal		
Morgan Cove	Vocal	1744	New Coll. O
Price Clutton	Flute		
Thomas Dew	Vocal	1711	Magdalen Coll. O
Robert Dobbys	Vocal		

Key: O = Oxford University; C = Cambridge University

Compiled from Cooke's Memoirs and Hereford Records.

The rules also set out the responsibility of stewards. They stated that "The Steward for the Night shall regulate the Concert, appoint the Musick, defray the Expenses & deliver the Balance of the Account to the Treasurer".⁶³ For the first two seasons, Thomas Porter acted as the steward's assistant and for his duties, which included collecting tickets and money at the door, he was paid 2s.6d. a night. ⁶⁴ On 29 March 1751 he was paid 10s.6d. "for Transcribing the Articles for the ensuing Season &c.". It was the steward's responsibility to ensure that the concert began at half-past five and to lock up the gallery room and secure the coffee-house shutters at the end of the evening. The steward for the night did not play, but he was responsible for finding a replacement.⁶⁵ Both the steward and the treasurer kept accounts for the evening; although the treasurer was a performer, he was exempt from taking a turn as steward.⁶⁶ From November 1749 until 22 November 1752, John Woodcock was treasurer;⁶⁷ he was replaced by Robert Shenton who held the position until October 1755, when Henry Colebatch was elected in his place.⁶⁸

The society also engaged performers: the rules of 1749 stated that the treasurer should provide "a Hautbois to perform each Night at as cheap a Rate as he can", and that the players should be paid for each evening as listed (see table 2), and that no other performers were to be paid unless it was agreed to by a majority of the performing subscribers.⁶⁹

Table 2: Hereford Music Society: Paid Performers 1749

	£	s.	d.
To Frank Woodcock	0	7	6
To Mr Dyer	0	7	6
To Mr Swarbrick for tuning the Harpsichord	0	7	6
To Jemmy George	0	10	6
To Francisco Woodcock	0	2	6

Francis Woodcock seems to have been known as Frank Woodcock, and he, together with Dyer and George, probably formed the concertino of the band. Woodcock and Dyer appear to have been the violinists,⁷⁰ but Jemmy George, who is also known to have played the violin, may have played the 'cello in the ensemble. It is not clear whether Swarbrick's fee included a payment for performance.⁷¹ Francisco Woodcock was Francis Woodcock's son: in the period prior to November 1752, regular payments "To Mr. Woodcock for himself & Son &c." were recorded, along with payments for fires, forms, and candles. In the rules for the season 1751 to 1752, Francis Woodcock is listed as a paid performer for the last time. From November 1752, payments to Frank Woodcock cease, and, thereafter, separate payments are recorded to Francisco.⁷² Neither Woodcock is listed as a paid performer in the season 1752 to 1753, and there are gaps in the records from 1753 to 1755. By 1755, Francisco is listed as a paid performer. The first advertisement for a benefit concert for him, however, was not until 1758, at least three years after Woodcock senior had died.⁷³ The identity of Mr Dyer is not known, but since his fee does not seem to have included an allowance for

travel, he was probably local.⁷⁴ Some of the paid performers travelled quite a long distance to get to Hereford. Jemmy George came regularly from Abergavenny, which was a distance of about twenty miles.⁷⁵ He participated in several concerts in the surrounding areas: on 26 May 1748 a concert was arranged for his benefit at the Town Hall Abergavenny;⁷⁶ on 30 August 1748, a concert for the benefit of "Mr. Francis Woodcock and Mr. James George" was planned to take place at Mr. Harper's Great Room at the Golden Lyon in Brecon;⁷⁷ and, on 26 July 1757, an advertisement appeared in the Gloucester Journal for a benefit concert for a "Mr. George", which was to take place at "Mr. Pope's Great House in Cheltenham". The programme featured "a Solo of Signor Digliardino's...on the violin by a gentleman"; performers came from Bath, Gloucester, and "other places". By this time George probably resided in Bath, where he participated in a number of concerts in the period 1756-7.

Throughout the period covered by the accounts, payments are recorded to a Mr Charles Clarke, an oboist from Worcester.⁷⁸ Until February 1749 and on some occasions thereafter he received £1.6s. each evening for his services. At other times, regular payments were made of amounts ranging from £2.2s. to £2.15s.6d. to "Mr. Charles Clarke from Worcester" and "his partner", or occasionally, his son. According to Worcester City Records, Charles Clarke was one of the city waits; he became a freeman of the city in 1720, possibly on completion of his

apprenticeship, and by 1735 he had risen to the position of chief wait.⁷⁹ Clarke's son seems to have followed in his father's trade: on 10 February 1756 he was paid £1.10s. for his part in the performance; on 7 January 1757, and on 17 March 1757, 16s.. "Clarke's son" may have been William Clarke, who was admitted to the waits in 1760,⁸⁰ but it is not known what he played. "Clarke's partner", who is mentioned in the accounts periodically from October 1750, may also have been a wait; he may have been the same person who is subsequently referred to as "Mr. Jones, from Worcester another Hautboy".⁸¹ Mr Jones and the Clarkes also gave concerts in and around Worcester,⁸² and their involvement in the music society at Hereford is indicative of the links between musicians in the two towns.

From time to time other musicians from Worcester also participated in the music society. An advertisement in the Gloucester Journal on Tuesday, 14 November 1758 for a performance of Boyce's The Chaplet stated that "Master Bond is expected from Worcester";⁸³ and on 23 March 1756, the accounts record the payment of £1.6s. to Mr Bond. Another eminent visitor to the society was Charles Burney.⁸⁴ In the last season covered by the accounts, from October 1756 to March 1757, he participated in nine out of the ten concerts in the series, the exception being 7 January 1757.⁸⁵ On November 1756 he was paid £1.11s.6d. "for 3 nights at 10s.6d. per night". Burney probably came by invitation of William Felton, who was the steward on 28 October 1756, the occasion of his first visit.⁸⁶

By October 1755, there had been a number of changes to the band. Francisco Woodcock had succeeded his father as one of the violinists; Dyer and Jemmy George had left. Payments to Clark and Jones, the oboists from Worcester, continued, and the accounts suggest that they, together with Francisco Woodcock, were the only performers to be paid on a regular basis.⁸⁷ The society continued to perform works which required the ripieno and concertino layout;⁸⁸ nevertheless, since the performing subscribers were not all string players, they no longer formed the concertino.

As stated previously, the admission of non-performing subscribers seems to have been a new feature of concert series from 1749. The number of non-performing members who subscribed was as follows:⁸⁹

Table 3: Numbers of Non-Performing Subscribers

1749: 50	1751: 44	1755: 81
1750: 51	1752: 34	1756: 76

Many were professional people (particularly clergymen), local tradesmen and members of the gentry: in October 1755, the list of non-performing subscribers included Mr Severin, an apothecary; James Wylde [Wilde], a bookseller; Doctor Campbell, presumably a physician; the Mayor; Councillor Hoskins; George Phelps, the College Custos;^{and} Sir John Morgan, M.P.;⁹⁰ from the gentry, Chandos Hoskyns of Harewood Hall; Harcourt Aubrey of Clehoger

Hall; and Charles Fitzroy Scudamore from either Holme Lacy or Kentchurch.^{*1} The assistant steward delivered the tickets to the subscribers at least three days before the concert; they paid 2s. a night which entitled them to one ticket to "introduce one Lady".^{*2} Ladies were not permitted to subscribe, but thirty "new Tickets" were printed for their use which they could purchase from Mr Wilde, the bookseller, at 2s. each "some time before every Night's Performance".^{*3} Subscribers may not always have been forthcoming with their money since, on 1 January 1751, Thomas Porter, the steward's assistant, was paid 10s.6d. "for his Extraordinary trouble in Collecting the Arrears &c."^{*4}

The society had a variety of rules. The fifth stated "All Liquor to be paid for by those who call for it", and that there was to be "no sitting to smoak [sic] or drink till the Concert is over".^{*5} According to rule 4, guests were permitted to attend concerts on payment of 2s.6d., providing they were not residents of Hereford. The rule stated that "Gentlemen, who are not Inhabitants of the City of Hereford may be introduc'd by a Subscriber, paying as a Subscriber; but no Inhabitant to be admitted unless he subscribes".^{*6} The weekly accounts list the names of visitors, and although the number of "strange Gentlemen and Ladies" varied, in the season 1749 to 1750, an average of nine were admitted each evening. On 7 November 1749, they were as follows:

Table 4:

Guests admitted to the Hereford Music Society 7 November 1749

	£.	s.	d.
Mrs Davies	0	2	0
The Right Honourable the Lord Viscount Bateman	0	2	0
The Right Honourable the Lady Bateman	0	2	0
William Broome Esq	0	2	0
Captain Leigh	0	2	0
A Strange Gentlemen in Company with Lord Bateman	0	2	0
Mr. Sheldon	0	2	0
Mr. Sherbourne	0	2	0
	0	16	0

Lord Bateman, who was Lord Lieutenant of Hereford,⁹⁷ resided at Shobdon Hall, east of Leominster, and the Sherbournes at Pembroke Hall, north-west of Hereford.⁹⁸ On other occasions, guests included: Felton's patron, Velters Cornwall, M.P., from Moccas; Mr Geers from Garnons Hall; Mr Morgan, "an Attorney"; Mr Clark's two sons and visiting clergy.⁹⁹

Instruments

References in the accounts to music and instruments appear in summary form below (see table 5, p.36). Instruments repaired out of the society's funds were probably owned by the college; indeed on 7 May 1751, an entry states "it is Agreed that the Double bass belonging to the College of Hereford which has been damaged in the Service of the Society shall be repaired under the Direction of Mr. Johnson..and furnish'd with brass Pins, Screws &c... and the Carriage of it to and from London for this purpose said". On 28

Table 5:

References to Instruments and Music, Hereford Accounts

Note: this table does not include references to instruments and music in the accounts dated 5 April 1753 relating to the Three Choirs Festival.

Instruments

Date	Quotes from the Accounts	£	s.	d.
21 November 1749	"the use of a Drum"	0	0	6
21 November 1749	"Mr. Felton for Strings for the Double Bass"	1	1	8
16 January 1750	"for the use of the Drum"	0	1	0
16 January 1750	"Mr. Felton for Brass & Steale Wire for ye Harpsichord &c."	0	15	0
13 February 1750	"Mr. Swarbrick for a String for ye Tenor"	0	0	3
27 February 1750	"the use of the Drum"	0	1	0
29 March 1750	"Mr Swarbrick for Tuning Mr Dew's Harpsichord & Leaving it in good Condition"	0	5	0
20 November 1750	"Strings for the tenor Fid'le paid to Mr. Felton"	0	1	6
18 December 1750	"Mr. Moore for Strings for the Tenor"	0	0	6
1 January 1751	"To Mr. Johnson for hairing Mr. Felton's Double bass bow"	0	2	6
26 February 1751	"A Second String for the Tenner"	0	0	3
17 December 1751	"To Cash paid for Strings to the Tennor"	0	0	5½
8 January 1752	"A Second String for the Tennor"	0	0	6
28 January 1752	"To Mr. Johnson by Bill for repairing the double Bass"	11	19	6
28 January 1752	"Felton's Receipt for packing the double Bass"	0	2	0

Music

2 January 1750	"For the use of Mr. Boyce's Overture"	0	2	6
28 January 1752	"To Mr. Felton on Acc ^{ts} of Books of Acis and Galatea"	1	2	0
5 April 1753:	2 sets of Handel's op.6 concerti	1	16	0
	2 sets of Handel's op.3 and op.4 concerti	0	18	0
	2 sets of Greene's overtures	0	16	0
	2 sets of Geminiani's op.2 and op.4 concerti	0	18	0
	"The parts of the Chaplet wrote out by Mr Cove"	1	0	0
23 March 1756:	"To Mr. Cove for writing musick"	0	4	0
	"By D ^r [Cove?] for Handel's Select Harmony"	0	10	6
	"Mr. Wilde for the words of Acis and Galatea"	0	11	0
	"Mr. Wilde's bill for printing"	3	2	6
	"Mr. Wilde for printing Acis and Galatea"	1	6	0

Direct quotes from the accounts are enclosed with inverted commas.

January 1752, the bill for £11.19s.6d. was paid to Mr Johnson for the repairs,¹⁰⁰ and a further 2s. to Mr Felton for packing the instrument. In the previous year, Johnson had re-haired Felton's double bass bow;¹⁰¹ both repairs were carried out in London in January, possibly while Felton, or someone else from the music society, was visiting.¹⁰² Almost every time the society met, the accounts record the payment of 2s. to "Messengers for carrying instruments", and 1s. or 2s. to "harpsichord messengers".¹⁰³ Although Woodcock's room was equipped with a harpsichord,¹⁰⁴ on at least one occasion, the society used one which belonged to Thomas Dew;¹⁰⁵ it is not known whether this was needed to replace Woodcock's, or whether it was used on a regular basis.¹⁰⁶ On several occasions, payments are recorded for drums. ¹⁰⁷ On 21 November 1749, they may have been needed for the St Cecilia's Day celebrations a day later, and, in January 1750, for a performance of "Boyce's Overture" which the society had hired earlier in the month.¹⁰⁸ Payments for drums were probably for hiring instruments.

Music

Every year, twenty percent of the cash in hand belonging to the society was put aside for music.¹⁰⁹ The performing subscribers decided what should be bought and it was acquired by Mr Wilde, the local bookseller. No details regarding what was purchased are known; on 2 November 1752, however, a balance of £13.10s.3½d. was declared, and it was decided to use £8 of this to purchase music

for the use of the society.¹¹⁰ An official agreement regarding the music was drawn up by which the vicars were made trustees.¹¹¹

Articles of Agreement between the Musical Society at Hereford in ye year of our Lord 1752 & those Vicars of the College of Hereford who are hereby appointed Trustees & Guardians of the Musick Books to be bought by this Society. Such a share of the Ballance of the Accounts of the Musical Society as a Majority of the Gentlemen Performers have already directed or shall hereafter direct, shall be laid out annually in such Musick Books as they shall appoint for the Service of the present or any future publick Musical Society. Mr. Woodcock, Mr. Felton, Mr. Cove, & Mr. Robt. Shenton are elected Trustees of the said Books: When any Vacancy happens, the same to be fill'd up out of the Members of the College by the Majority of the Performing Subscribers for the time being. No Books or Single Parts to be lent to any but Performing Subscribers, & that for their own Practising only, nor to them without a Receipt or Note for re-delivering them within a Week's time, or sooner if the Concert Night shall intervene. A proper Box to keep the said Musick Books in to be provided at the Expende of the Society under the Treasurer's directions. Each Trustee to have a Key, & no one of the said Trustees shall at any time take out any Book or Books thereout but in the Presence of some other of the said Trustees to whom he shall give a Receipt for the same, & shall return such Book or Books within the time aforementioned. A Majority of the Gentlemen Performers for the time being may make any further Rules or Orders for ye better regulating & establishing the said Trust for the Purposes above express'd so as the Trust remain still vested in four of ye Vicars of the said College for the time being in case they do not refuse to take upon them the execution thereof. Both Parties are to sign this Agreeem^t in the Subscription Book of the Musical Society for the time being & each Trustee to have a Copy of the same.

[signed] P. Clutton	John Woodcock
G. Bagnall	Will Felton
Tho. Dew	M. Cove
Robt. Dobyns	Robert Shenton
Corn. Rowlands	

Not all the music the society used was bought; as table 5 on p.36 shows, some was hired, and some was written out by hand. On 2 January 1750, the accounts record the payment of 2s.6d. for "the

use of Mr. Boyce's Overture"; on 5 April 1753, £7 for "2 Sets of Handels [sic] 6 Overtures bound", and 4d. for "Binding Shepherd's Lottery"; and, on 23 March 1756, 10s.6d. for Handel's Select Harmony.¹¹² No other details of purchases are given. Two payments were made to Mr Cove for transcribing music: on 5 April 1753, he was paid £1 for writing out the parts of The Chaplet; and, on 23 March 1756, 4s. for "Writing Musick". The Chaplet was almost certainly Boyce's "musical entertainment" which was published in 1750; the first known performance in Hereford took place in November 1758.¹¹³

Repertoire

Although there are few newspaper advertisements for concerts, details of the ensemble and references to music and instruments in the accounts give an insight into the society's repertoire.

As table 5 illustrates (see p.36), most of the music which the society purchased was orchestral; although solos and trios would have been in the repertoire, no details are known. In April 1753, the society bought sets of Handel's op.3, op.4 and op.6 Concerti; Greene's Overtures, and Geminiani's op.2 ^{and op.4} Concerti. Greene's Overtures, which were published by Walsh in 1745, were scored for ^astring body, ²flute, ²oboes and harpsichord. Handel's op.3 Concerti Grossi had two oboe parts which would have been played by Clark and Jones, the oboists from

Worcester, while his op.6, and Geminiani's op.2 Concerti, ^{and op 4.} were scored for strings and continuo.¹¹⁴ The paid performers probably formed the concertino, and the performing subscribers the ripieno. It is difficult to ascertain how large the ripieno was, but if it included only the five performing subscribers listed as instrumentalists,¹¹⁵ the proportion of concertino to ripieno players would have been only 1 : 2. It is probable, therefore, that at least some of vocalists doubled as instrumentalists, so that the proportion could have been approximately 1 : 3.¹¹⁶

With the exception of a production of Boyce's Solomon in April 1749 and The Chaplet in November 1758, the only records of the performance of large-scale dramatic or choral works were those given at the meetings of the Three Choirs Festival.¹¹⁷ Choruses from large-scale works may have been performed, however, possibly with the participation of choristers from the cathedral. Songs from the opera and pleasure gardens probably had a fairly prominent place in the programmes and, according to Cooke, Richard Shenton, who joined the vicars choral in 1752, "introduced from Oxford, a variety of modern Songs & Duetts, which rendered him very acceptable to the Society". His brother, Robert Shenton, joined the vicars choral in 1750. The duets the brothers sang were "so captivating" that they became known as "Richard & Robert, the two singing Birds".¹¹⁸

Concerts in Summer or Assize Week

In addition to ^{the} winter series, the music society may have organised concerts in summer and during assize and race week. As table 6 shows, however, only a few were advertised and these were benefits for either Francis, Francisco, or Mrs Woodcock which took place at the coffee house in Milk Lane. It may have been the custom for concerts to be held in assize week, as in August 1748 and 1751, and Francisco's benefit in September 1758 may have been timed to coincide with race week;^{11*} the concert in May 1755 was probably a once only affair which took place shortly after Francis Woodcock had died.

Table 6: Concerts during Summer 1749-60.

Date of Advertisement	Recipient	Date of Concert
19.7.1748	Benefit Francis Woodcock	1.8.1748
30.7.1751	Benefit Francis Woodcock	5.8.1751
13.5.1755	Benefit Widow Woodcock	28.5.1755
12.9.1758	Benefit Francisco Woodcock	19.9.1758

No details of the programmes were given in the advertisements, though the band would almost certainly have included members of the music society and, possibly, professional musicians who were on tour.

Visiting Musicians

With the exception of concerts given in connection with the Three Choirs Festival, there are comparatively few references to visiting musicians participating in concerts in Hereford. Nevertheless, there are two advertisements in the Gloucester Journal for benefit concerts in Hereford for Mr Charles and son. Mr Charles and his son were itinerant musicians par excellence.¹²⁰ Their first known appearance in London was on 6 October 1733 when Charles was described as being "lately arriv'd from Paris".¹²¹ Following his début, he made occasional appearances in London, but from 1740 he began to tour the British Isles giving concerts in many different towns. Charles played a variety of instruments including the French horn, clarinet, oboe and chalumeau. Most of his concerts included items featuring each of these instruments and advertisements claimed that many of them had never been heard before in England. Charles seems to have stayed in each place for only a couple of days, and he may have planned his itinerary so that he visited most of the major centres during the course of a year. His first concert in Hereford took place "By Desire of the Musical Society" at five o'clock in Woodcock's coffee house, on Tuesday, 3 January 1749: the programme included a performance of "a Variety of Pieces on the French-Horns, Shallamo, and Clarinett" and a concerto and a solo on the violin by Mr Charles, junior.¹²² On

23 October 1753, a notice in the Gloucester Journal appeared announcing the arrival of Mr Charles and son from London:

On Friday Evening the 26th Instant will be performed
at HEREFORD, A CONCERT OF MUSIC, Vocal and Instrumental:
Particularly several select PIECES on the French Horns by
Mess. CHARLES Sen. and Junr. from London.

The venue for the concert was not stated and unfortunately
no further details are known.

Musicians from Hereford also gave concerts in the surrounding
districts. As I have already mentioned, Burney stated that
Woodcock toured "the country concerts" giving performances on the
violin; he remarked that his performance of Vivaldi's "Cuckoo"
concerto was the wonder and delight of all.¹²³ Few of these
concerts appear to have been advertised, though on 30
August 1748 an advertisement did appear in the Gloucester Journal
for a benefit concert in Brecon for Woodcock and George:¹²⁴

[5,6]

For the BENEFIT of Mr. FRANCIS WOODcock, and Mr. JAMES GEORGE,
On Monday the 5th of September next, being Assize-Time, At
Mr. Harper's GREAT-ROOM at the Golden Lyon in Brecon, will be
perform'd a CONCERT of Vocal and Instrumental MUSIC, By
a Sett of Good Hands. To begin precisely at 7 o'Clock. After
the CONCERT there will be a BALL, to which no person will be
admitted without a Ticket for the Concert. TICKETS to be had
at the Golden-Lyon, and at Mrs. Prosser's, at the Castle-Green
in Brecon, at 2s.6d. each.

Although assemblies were held at the Golden Lyon,¹²⁵ there does not
appear to have been a music society in Brecon. On the

occasion of Woodcock and George's benefit, the band may have comprised musicians from Hereford.

Finance

Nearly every year the society made a profit and this money was either donated to charity or spent on local improvements. In March 1750 the balance of £14.7s. was distributed as follows:¹²⁶

	£.	s.	d.
To Thomas Morgan Apprentice to Davies the Chairmaker	2	2	0
To the Widow Neves of Langstone	2	2	0
To Lewis, a Taylor in Broad Street	1	1	0
To the Widow Lloyd	1	1	0
To Benjamin Gazely	2	2	0
To Elizabeth Probart	2	2	0
To Mrs. Weaver late Schoolmistress in All S ^{ts} Parish	2	2	0
To Brunt a Labourer	1	1	0
To Farmer a Chorister	0	14	0

In 1751 the society's profits were £10.4s., and, in 1752, £13.10s.3½d.; on these occasions some of the money was spent on books, and some on repairs to the instruments.¹²⁷ The society also used its wealth and influence to persuade the Dean to permit the renovation of the college hall so that it could be used for the evening meetings of the Three Choirs Festival.¹²⁸ Members of the music society raised the necessary cash, and, in September 1753, a new, enlarged hall was opened in time for the festival.¹²⁹ Two years later, a balance of £55.9s.6d. was declared and it was decided to put this towards "building an Alcove" and laying out walks in the Castle Green which was adjacent to the cathedral.¹³⁰ In 1758, it was decided to make

further improvements to the castle green, and two concerts were advertised to help raise the money.¹³¹ Few details are known concerning the programme of the first concert, but the second included a performance of The Chaplet by Boyce.¹³² Both took place at the college hall, presumably because it could accommodate more people than the coffee house.

HEREFORD, Oct. 30

For the BENEFIT of the CASTLE-GREEN, At the COLLEGE-HALL, On Tuesday the Fourteenth of November next, Will be performed The CHAPLET, a Musical Entertainment, Compos'd by Dr BOYCE. After which will be a BALL gratis. Tickets to be had of Mr Clack, Organist; Mr. Wilde, Bookseller; at the Swan and Falcon; and at both Coffee-Houses. N.B. Master Bond is expected from Worcester.¹³³

The Three Choirs Festival

The society also took an active part in the Three Choirs Festival which, as I have already noted, appears to have been organised primarily by members of music clubs in Gloucester, Hereford and Worcester.¹³⁴ Subscribers to the society acted as stewards, and the band almost certainly included amateur members of music societies from each of the three cities. The Festival began on the Monday night with a rehearsal for all the performers; on Tuesday morning there was a meeting for the subscribers, and in the evening, a dinner for the performers hosted by the steward. Music-making began on Wednesday with a service with music in the cathedral at 11am, and a concert in the evening, which, in the case of Hereford, was held in the college hall. The same

timetable was adhered to on Thursday, and, in 1753, the festival was extended to include a Friday evening concert.¹³⁵

Preparations for the festival began well in advance. In 1753 it was held at Hereford, and in April of that year, several entries appeared in the music society's accounts in this connection. Table 7 shows: payments to Mr Raikes, the printer and owner of the Gloucester Journal; references to "Worcester Books" and expenses for the cost of transporting them there; and a payment for binding The Shepherd's Lottery, a work which was performed on the Friday evening concert of the festival in 1753 (see ex.1, p.47). The Handel Overtures mentioned may have been played between the acts of the performance of Samson, or at the Wednesday evening concert.¹³⁶

Table 7: Hereford Accounts, 5 April 1753

	£.	s.	d.
To Raikes by Bill	0	10	6
paid Carr: of Tickets from Gloucester	0	0	6
Candles 2 Stone & 2lb	0	10	14
2 Sets of Handels 6 Overtures bound	7	0	0
A Box for the Musick	0	17	0
A Lock and Keys for the Box	0	3	6
paper to pack up the Worcester Books	0	0	1½
Paid Carriage of them to Worcester	0	0	6
Paid Swarbrick for Jacks	0	0	6
To Holland Joiner by Bill	0	13	6
To Mr Wilde by Bill	2	3	0
paid Swarbrick for tuning the Harpsichord	0	5	0
A Bridge for the Tenor	0	0	4
Binding Shepherd's Lottery	0	0	4

The accounts suggest that the festival continued to be organised primarily by members of the music societies in the three cities.

Although the steward for the festival probably had overall responsibility, the society seems to have backed him financially and with practical help. Preliminary rehearsals may have begun as soon as the winter series of concerts had come to an end; they were probably organised by the members of the respective music societies.

Ex 1: Programme of the 1753 Three Choirs Festival:
The Gloucester Journal, 7 August 1753

On Wednesday will be performed at the Cathedral in the morning, Mr. Purcell's TE DEUM and JUBILATE, an ANTHEM by Dr. BOYCE, and Mr. Handel's Celebrated CORONATION ANTHEM:-and at the College-Hall, in the Evening, a CONCERT of Vocal and Instrumental MUSIC. On Thursday will be performed, at the Cathedral in the Morning, Mr. Handel's TE DEUM and JUBILATE, a NEW ANTHEM by Dr. Boyce and the same CORONATION-ANTHEM; -and, at the College-Hall in the Evening, The ORATORIO of SAMSON. And on Friday evening at the College-hall, will be performed, THE SHEPHERD's LOTTERY, set to Music by Dr. Boyce.

Conclusion

The society at Hereford started as a private music society, possibly in the late seventeenth century, for members of the vicars choral. As the century progressed, membership at Hereford was extended to non-college members, and in the mid 1740s the society moved from the college hall to Francis Woodcock's coffee house in Milk Lane. Despite the move to independent premises, the vicars choral continued to play a major part in the society. Instruments belonging to the college were used, and, when music

was purchased, the vicars choral were appointed trustees. Nevertheless, the society was increasingly supported by the gentry; and, if each subscriber used his guest ticket, the potential attendance at meetings could be over one hundred and seventy.¹³⁷ As music societies became more fashionable, balls were introduced after at least some concerts, and walks were laid out on the castle green where the company could stroll. As I will later show, these developments were fairly typical of societies in other cities.¹³⁸

Hereford was not naturally a great cultural centre. Its reputation for music can be partly attributed to the activities of its musicians such as Felton, Swarbrick and Woodcock, and partly to the Three Choirs Festival. Unlike many other musical centres, the leading performers in the music society at Hereford were primarily residents who remained with the society for many years.¹³⁹ It is not certain whether this had much effect on the repertoire, but works by composers such as Boyce, Geminiani and Handel seem to have formed the core, possibly in preference to the music of composers such as Albinoni and Vivaldi. Although the number of auditors increased as the years progressed, amateur performance remained an important part of the society, and probably also of the Three Choirs Festival.

The Three Choirs was one of the notable features of Hereford's musical life. It became popular not only for the music, and for the opportunity it provided for amateurs to participate, but also as a social occasion. Many of those who attended, particularly members of the gentry, seem to have later become involved in music societies. By securing their support, the society at Hereford increased in wealth and influence, and this helped to establish the city as both a musical and social centre.



CHAPTER TWO

YORK

York is indeed a pleasant and beautiful city...there is abundance of good company here, and abundance of good families live here, for the sake of² good company and cheap living; a man converses here with all the world as effectually as at London.¹

So wrote Daniel Defoe in 1726. One of the features of the late seventeenth, and early part of the eighteenth century, was the economic and cultural development of provincial towns, and, by the end of the seventeenth century, York was established as one of the most important social and commercial centres outside London.² One of the city's major advantages was that it had what Peter Borsay describes as a professional élite whose wealth could help to develop its cultural life.³ By the beginning of the eighteenth century, a number of professional groups such as theologians, physicians and surgeons had become well established there. Many of the gentry had town houses in which they lived during the season. Indeed, the contemporary historian Francis Drake remarked that "What has been, and is, the chief support of the city, at present, is the resort to and residence of several country gentlemen with their families in it".⁴ Trade was subject to many

restrictions, but, in addition to the "good company", Defoe remarked that there was a constant traffic of merchants who imported "what they please almost from where they please".⁵ In 1719, the city's first recorded paper, the York Mercury was started,⁶ and from the beginning of the century strolling players gave regular performances in the city.⁷ Assemblies were held at the King's Manor from about 1710.⁸ Musical gatherings may also have taken place there, possibly on a regular basis, since during race week the Manor was the venue for both assemblies and concerts.

From the establishment of the Archbishopric in the tenth century, York had been the diocesan centre of the north. At the Reformation, the number of clergy, and particularly vicars choral, had diminished,⁹ but in the eighteenth century, many high-ranking clergy resided in the city, and many others came on business. The college custos ensured that the dean, canon, chancellor, treasurer and canons-residentiary were in residence for most of the year.¹⁰ Their presence did much to stimulate cultural growth. As an old-foundation cathedral, York had a college of vicars choral. Although the old collegiate hall had been demolished by the 1730s, it was still standing in the 1690s and it may have been used at the beginning of the eighteenth century as a venue for a music society.¹¹

Each of the three parts in this chapter looks at a different aspect of musical life in York. The first looks at some printed and manuscript music in circulation in York in the period 1700 to 1725, which belonged to members of the clergy; the music discussed was associated with Edward Finch (a prebendary of York), William Knight and Valentine Nalson (two of the vicars choral), and John Cooper, a probationary songman. The music gives an insight both into the repertoire in the provinces, and into the network of professional and amateur musicians with whom it was connected. The manuscripts are particularly interesting since they contain a number of compositions written in the Italian style.

The second part of this chapter looks at the relationship between music in London and York through a study of a set of personal accounts kept during the years 1723 to 1732 by Sir Darcy Dawes, a member of the gentry in York. The accounts include details of expenditure at social and musical events in both London and York. The third part concentrates on music societies more directly: it examines the repertoire, organisation, membership and history of the Music Assembly which met at the Assembly Rooms in York from 1732. The main sources are local newspapers and the Assembly Room Minute Book.

I

Music in Circulation in York 1700-25

Two of the manuscripts which I shall look at in this section belonged to Edward Finch. Finch was a fellow of Christ's College, Cambridge, ^{who in 1704} became prebendary of York where he lived until his death in 1738.¹² While in York, he resided in the Treasurer's House where, according to one source, he took "an active interest in musical matters."¹³ A search of the Finch family archives failed to shed light on the nature of these musical activities.¹⁴ Finch was a rather prolific composer, particularly of church music. Copies of his anthems and other liturgical works survive in the British Library,¹⁵ and in the Dean and Chapter Library, Durham, and Glasgow University Library.¹⁶ Finch's musical interests were not limited to sacred music, and two of his personal manuscripts, Bamburgh manuscript 70, and Euing R.d.39, include both secular and sacred pieces. Although Finch was not a very competent composer, the pieces in the manuscripts provide a valuable insight into the style he was trying to imitate.

Bamburgh manuscript 70 is a miscellany. The sacred music includes an anthem by Maurice Greene, O clap your hands, and several settings of liturgical texts, possibly by Finch, to music by composers such as L. Steffani and Giovanni Baptiste Borri.¹⁷ The secular music includes a set of eleven solo sonatas, some catches, and other items composed by Finch. There are also

corrected versions by Lorenzo Bocchi of two of his sonatas, adaptations by Finch of Corelli's solos into concerti, a passage for four-part strings from an aria in Handel's opera Amadigi (1715), and fingering charts for different flutes. Finch's flute sonatas were composed towards the end of the second decade of the eighteenth century, but it is not certain when the remainder of the manuscript was compiled. The collection takes its name from Bamburgh Castle which had been purchased by Lord Bishop Crewe in 1704. Following Lord Crewe's death in 1721, Thomas Sharp became one of the trustees and, when Finch died in 1738, he was given the opportunity to take any of Finch's scores or musical compositions which were of use to him.¹⁸

The first half of Euing manuscript R.d.39 comprises: church music by Finch and composers such as Blow and Purcell; a transcription of part of Godfrey Keller's thorough bass treatise; A Grammar for Thorough Bass by Finch; an anonymous set of rules for "triple futing"; rules for composition by Henry Purcell; suggestions for fingering passagework by Handel and "Mr. Quarles"; and scheme of tuning keyboard instruments by Messrs Allen and Harris. There are also three catches, excerpts from the opening of Carissimi's three-part motet Etiam pro nobis dominum, and from an anthem which may have been composed by Finch. It is not certain when the manuscript was compiled, but the inclusion of a catch set to John Byrom's epigram "Some say, compared to Bononcini, That Mynheer Handel's but a Ninny" shows that at least part of the manuscript was not compiled until 1725.¹⁹

By the time the manuscripts were compiled, the Italian style was ubiquitous; consequently many of the pieces were either based on works by Italian composers, or were compositions in the Italian style. One of the pieces, for example, in Bamburgh manuscript 70 was a Cantabile di Signr. Quarlesi for solo and continuo.²⁰ The piece was probably composed by Quarles, who was organist at York Minster from 1722-7.²¹ Although he was probably not Italian,²² his Cantabile has a number of Italianate features; the "singing" melody, the interplay between the parts and the general feeling of pathos are fairly typical of a slow movement in the Italian style (see ex.1, p.57); similarly, the imitative entries and the clear-cut themes and harmonies of the Allegro are characteristic of an Italian fast movement (see ex.2, p.57).

Many of the pieces in the manuscripts were arrangements or adaptations of works by Corelli and seventeenth-century Italian church composers. Finch's settings of Psalms and liturgical texts may have been for church use,²³ but, as will be shown later in this chapter, such music was also performed in music clubs and societies.

The practice of adapting and transposing music by composers such as Corelli was widespread at the beginning of the eighteenth century:²⁴ it was an easy way of making popular music more accessible and, in some cases, of making a profit. Finch added extra parts to two of his op.3 sonatas, and transposed two of Corelli's solos for the flute.²⁵ In his arrangement of Corelli's

Trio Sonata op.3 no.6 (see ex.3, p.58), Finch added an extra violin and viola part, which effectively turned the work into a concerto grosso. He also added a viola and two violin parts to Corelli's op.3 no.2 (see ex.4, p.59). In both cases the texture became much busier and had the effect of changing the character of the piece. The popularity of the flute in the early eighteenth century prompted arrangements of everything from opera arias to violin solos. Finch may have owned a variety of flutes: an un-numbered folio at the back of Bamburgh manuscript 70 has a chart of the various tunings and voice ranges for the consort pitch flute, the upper voice flute, a flute a whole tone below consort pitch, and a flute a whole tone higher than consort pitch. His interest in these may have emanated from London where they were popularised by musicians such as William Babell and Robert Woodcock.²⁶ Whereas some of Corelli's sonatas may have been transposed to make them easier to play on the flute, his adaptations of trio sonatas may have been done with a view to performance in a music society.

Like Quarles, Finch made a number of attempts to compose in "the Italian style". Bamburgh manuscript 70 includes his set of eleven solo sonatas with continuo. The solo instrument is not specified, but the extended figuration in the first sonata suggests that it may have been written for the violin. The first sonata was completed at Christmas 1717, and the tenth, which is

Ex. 1: Quarles Cantabile, first movement

Adagio

Violino Solo

Viola Combination

Violoncello Solo

Basso Combination

Ex.2: Quarles Cantabile, second movement

[Allegro]

Violino Solo

Viola Combination

Violoncello Solo

Basso Combination

Ex.3: Finch's arrangement of Corelli op.3 no.6

Handwritten musical score for Ex.3: Finch's arrangement of Corelli op.3 no.6, measures 1-4. The score is written on five staves. The first staff is labeled [Violin I] and the second [Violin II]. The third and fourth staves are grouped under the label "Added Parts". The fifth staff is labeled [Bass]. The key signature is one sharp (F#) and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, and accidentals.

Handwritten musical score for Ex.3: Finch's arrangement of Corelli op.3 no.6, measures 5-8. The score is written on five staves, continuing from the previous system. The notation includes various musical symbols such as notes, rests, and accidentals.

Ex.4: Finch's arrangement of Corelli op.3 no.2

Handwritten musical score for Finch's arrangement of Corelli's op.3 no.2. The score is written on five staves. The first staff is labeled [Violin I] and the second [Violin II]. The third and fourth staves are grouped under the label 'Stringed Parts'. The fifth staff is labeled [Bass]. The key signature is one sharp (F#) and the time signature is common time (C). The music is written in a handwritten style with various musical notations including notes, rests, and accidentals.

the last one to be dated, was finished in October 1719. Some of the sonatas or individual movements have pictorial titles: the third sonata is called "The Groans and Sighs", the eighth "The Cuckoo", and the twelfth "The Bells". The sixth sonata has a movement entitled "The eccho trumpet air",²⁷ and the seventh sonata contains a movement with ornaments written out, presumably as they would have been performed.

Most of the sonatas follow the Italian scheme of three or four movements, but the lack of rhythmic and harmonic clarity of the themes and the use of awkward harmonic progressions reflect Finch's incompetence as a composer. His writing has a linear conception, and the dense and busy textures which he employs are stylistically inappropriate. In October 1720, Finch submitted the first two sonatas to Lorenzo Bocchi for correction. Bocchi was an Italian 'cellist who, according to the Edinburgh Courant, had arrived in Edinburgh in July 1720.²⁸ Finch may have made his acquaintance in York, or possibly in London. Bocchi's "corrections" amounted to a drastic revision of much of the original sonatas. Modulations became more clear cut (note, in ex.5, p.61, the modulations to the dominant in bar 5 and to the relative minor in bar 10); themes became more clearly defined, both rhythmically and harmonically (compare bar 1, ex.5 and ex.6, pp.61-2); sequences were tightened, and greater interplay between the parts was introduced (compare ex.5 and ex.6, bars 5-10).

Ex.5: Finch Sonata I, first movement

Adagio

[illegible]

Ex.6: Bocchi's version of Finch's Sonata I, first movement

Adagio

[Solo]

[Contra]

Handwritten musical score for Bocchi's version of Finch's Sonata I, first movement. The score is written for Solo and Contra parts. It features a key signature of one sharp (F#) and a common time signature (C). The tempo is marked *Adagio*. The score consists of 11 systems of two staves each. The Solo part is written in treble clef, and the Contra part is written in bass clef. The music is characterized by complex, flowing lines with many accidentals and ties. Fingering numbers (1-5) are present throughout the score. The piece concludes with a double bar line at the end of the 11th system.

Finch also tried his hand at composing a Sinfonia of which a sketch of the first two movements appears in Euing manuscript R.d.39. fol.15v. Once again, he does not seem to be stylistically at home: although the harmony is clearly diatonic, the Corellian Grave is spoilt by the fast harmonic rhythm and by the energetic semiquavers. Whereas the themes of the Allegro are harmonically more precise than those of his earlier sonatas, the textures continue to be too busy and dense. Finch may have composed the Sinfonia with a view to performance in a music society, but it was also certainly inspired by playing concerti and similar works by Italian composers.

The manuscripts show that Finch had an interest in technical matters and music theory. A somewhat bizarre illustration of this is the inclusion of "an opthalmic treatise on the correction of shortsightedness" in Bamburgh manuscript 70. As already stated, a major part of Euing R.d. 39 is taken up with theoretical treatises. ^{Included is a partial transcription of} Gottfried Keller's treatise, A Compleat Method for attaining to play Thorough Bass upon either Organ, Harpsichord or Theorbo-Lute (London, 1705), ^{which} became a standard work on thorough bass. Keller (d.1704) was a harpsichord teacher who was active in London in the late seventeenth century.²⁹ Finch seems to have aborted his attempt to write a treatise; it occupies only one side of a page which is sub-titled "a chart of all possible

chords and discords which can be struck to any note in the Base". Finch probably played the harpsichord, and his interest in thorough bass suggests that he may have played the continuo in an ensemble. Furthermore, the inclusion of details of "Mr Allen's way of tuning a harpsichord", and "Harris the organ maker's way of tuning organs",²⁰ suggests that he may have had a harpsichord and possibly a chamber organ at home.

Finch appears to have been in touch with the London musical scene: Euing manuscript R.d.39 includes examples of Handel's fingering methods and a scheme for tuning the organ by Harris, the London organ-maker.²¹ The inclusion of the catch to "Some say, compar'd to Bononcini..." shows that Finch

thought it sufficiently topical to include it in his manuscript.²² The family archives shed little light on the movements of Edward Finch, but although duties kept him in York for most of the year, he probably made the occasional visit to London. The extent to which the popularity of Italian music in the provinces was due to direct contact with London is hard to ascertain, but there can be little doubt that a number of people from York had first-hand experience of musical life in London, and, in particular, of the Italian opera.²³

A collection of music which belonged to William Knight, who joined the vicars choral in 1710, also warrants comment. Knight had a keen interest in music. Educated at Eton, in 1703 he became a scholar, and, in 1711, a fellow of King's College, Cambridge.³⁴ He was described as "a sweet Tempered Man of a larger size and a great appetite".³⁵ When he moved to York in 1710, he became chaplain to Captain Fairfax, a commander in the Royal Navy³⁶ and, according to another source, lecturer of the Castle at York.³⁷ At Cambridge, Knight had fostered an interest in music and, although it is not known whether there was a music society at King's during this period, he may have belonged to the one which met at Trinity College.³⁸ He may have known Quarles who was then organist of Trinity, since, following Quarles' death in January 1718, Knight bought a manuscript of Purcell's "St Cecilia's musick compos'd for ye years 1692 and 1694" from his widow.³⁹ A Cambridge biographer described Knight as a man who was "passionately fond of musick, especially what regards Anthems and other Church Musick in the Pricking and Scoring of which... he bestowed an abundance of time and pains".⁴⁰ Knight continued copying and collecting music after he moved to York, and, on his death in August 1725, he bequeathed his church music to Mr Wendy Fuller, organist of King's College (1735-56); and "ye Rest of my Scores of Musick & papers of that sort to ye use of ye

Masters of ye boys in ye said Cathedral of york [sic]" (see pl.1, p.68).⁴¹ Although the size and contents of Knight's music collection is not known, some of his secular music is extant in York Minster Library. Some works can positively be identified as belonging to Knight. His writing can be seen on copies of Henrico Albicastro's op.8, on Carlo Marino's op.7 sets of trio sonatas, and on all but one part-book of a set of Cherici's motets.⁴²

Much of the music which belonged to Knight was in the repertoire of music societies of the time: the second half of manuscript 11 S, for example, comprises Purcell songs; manuscript 26 S, which again is in Knight's hand, includes the score of two choruses from Purcell's St Cecilia's Day Ode for 1692; manuscript 28 S is a score of some of Corelli's op.6 concerti; and manuscript 86, a score of Valentini's op.7 concerti.⁴³ As a comparison with table 1 shows (see p.67), these works, together with the seventeenth-century Italian motets and the sonatas by Pez and Albicastro, were in the repertoire of a society in Oxford in the period 1712 to 1719;⁴⁴ it is probable that at least some would have been performed in a music club in York. Catches were the traditional round off to the formal programme, and a manuscript of catches in Knight's hand may have been compiled for such occasions.

Although much of Knight's music may date from his Cambridge years, some of it was acquired after 1716 when he moved to York.

Table 1: Examples of Programmes of an Oxford Music Society

Source: Merton College MS 4.33

23 March 1713

Corelli op.2*, op.4 no.10 [TS]
 Bassani op. 8 no.12 [M]
 Carissimi Surgamus eamus [M]
 Carissimi In te Domine speravi [M]
 Purcell "Wondrous Machine" [CDO]

30 March 1713

Corelli op.4, nos.3 & 4 [TS]
 Bassani op.8 no.4 [M]
 Bassani In Caligine [M]

28 Dec [1713]

Bonporti op.4 nos. 1-4 [TS]
 Purcell "Genius of England" [DQ]
 Purcell "Ye twice ten hundred" [IQ]
 Purcell "Seek not to Know" [IQ]

1 February 1714

Valentine's sonatas nos.1-5 [TS]
 Purcell "Ye twice ten hundred" [IQ]
 Purcell "Seek not to know" [IQ]

4 January 1714

Corelli op.4 nos.11 & 12 [TS]
 Purcell "Tell me why" [P/D]
 Purcell "Sing all ye Muses" [DQ]
 Purcell "Come let us leave ye town" [FQ]
 Pez sonatas nos 2 & 3 [TS]

8 February 1714

Valentine sonatas nos.6-8 [TS]
 Pez sonatas nos.2-4
 Bassani Esurientes venite [M]

25 January 1714

Bassani's sonatas 10, 11 and 12
 Corelli op. 5 no.5 [S]
 Bassani Aligeri Amory [M]
 Bassani Charming Geramita
 Purcell The Masque of Oedipus

KEY: DQ = Don Quixote	FQ = Fairy Queen
IQ = Indian Queen	P/D. = The Prophetess or Dioclesian
	CDO = St Cecilia's Day Ode
TS = Trio Sonata	M = Motet
S = Solo	

Editorial additions appear in square brackets. Spellings of titles have been corrected where necessary.

* Number of the work is unclear.

For example, inside the front cover of York Minster manuscript 73, a score of Albinoni's op.5 concerti a cinque, a note reads:

Albinoni's 5th Work Scor'd/ by Charles
Murgetroyd [sic] Organist/of Lincoln for W. Knight of York./
Finished May 1729.

Similarly, a note on the inside paste-down of York Minster manuscript 86, a score of Giuseppe Valentini's Concerti Grossi op.7 states that it was "Scor'd in ye year 1716 by William Knight". It is not clear whether these works were scored for the purposes of study, or whether they were used in conjunction with parts which may have been printed; Knight was a harpsichordist and organist, however, and he may have used manuscript scores to direct the ensemble from the keyboard.⁴⁵

By the eighteenth century, there were four vicars choral in York.⁴⁶ One of them was Valentine Nalson (1683-1723), a graduate of St John's College, Cambridge, who joined the vicars choral in 1707, and copied a number of liturgical works, including a set of Fiocco's motets. He also composed a Mass and a Te Deum, his signature appearing on a copy of John Heptinstall's publication of Henry Purcell's Te Deum and Jubilate.⁴⁷

A number of music manuscripts in York Minster Library were copied by a gentleman called John Cooper (d.1730).⁴⁸ In February 1721, Cooper joined the Minster Choir as a probationary songman, but, as early as 1715, the accounts record payments to him for copying music.⁴⁹ Most of the pieces he copied were liturgical works, but some songs by Purcell and Handel's Utrecht Jubilate are also in his hand.

II

Sir Darcy Dawes and Musical Life in London and York
1723 to 1732

Human species are divided into two sorts of people...high people and low people...High people signify no other than people of fashion, and low people those of no fashion.⁵⁰

So wrote Henry Fielding in his satirical novel Joseph Andrews (1742). He distinguishes between "high" and "low" people primarily on the basis of their social activities: high people attended assemblies, balls and the opera and low people, "the hops, fairs and revels"; indeed Fielding remarked that the only places where the two groups met was at church and at the playhouse. As already stated, by the beginning of the eighteenth century, assemblies, balls and concerts were held in a number of towns. Italian opera, however, was performed only in London, and, every year, people of fashion would go to the city to be there for the season. Some went on business, some for the sitting of Parliament, and others purely for the social attractions. One gentleman who went was Sir Darcy Dawes, the eldest son of William Dawes, Archbishop of York. A manuscript set of his personal accounts survives in York Minster Library. They cover the period April 1723 to May 1732 and give a fascinating insight into the life of a "gentleman of fashion". Included are references to the purchase of everything from the latest Holland waistcoat and telescope to the most exotic type of singing canary; more importantly perhaps, they include: references to music and

musicians; details of expenses at coffee houses, taverns, music societies, the theatre, and visits to the Italian Opera in London.

Darcy Dawes was educated as a fellow-commoner at St Catherine's College, Cambridge, whence he graduated in 1720.⁸¹ After leaving university he returned to York and, apart from three trips to London recorded in the accounts, he appears to have been based there until his death in 1732. The first recorded visit to London lasted from January to May 1724; the second from October 1724 to May 1725; and the third from March to May 1729. It is not known whether he came to the city merely to be there for the season or whether he had other business, but Dawes probably resided in the family home in Suffolk Street, near the Haymarket.

The manuscript, shelfmark additional 65/1, is a leather bound book covered with brown paper; there are approximately 270 pages of which 137 are used. The accounts for his trips to London were balanced at the end of each visit. The rest of the accounts were balanced annually. Each section generally begins with the name of the place where it was written and the date. In 1937, the manuscript was found in the Old Deanery at York, and from there it was transferred to York Minster Library. The Deanery may have acquired the manuscript at an auction, since a cutting on the front-inside paste-down describes it as "[lot?] 681, Curious Old Diary of Accounts kept at Bishopthorp [sic] by the son of the Archbishop

of York".⁵² Bishopthorpe is a village situated three miles south of York. The Manor House there had been used as the residence of the archbishops since the Reformation.⁵³ Dawes probably lived there until 1724 when he inherited both his father's baronetcy and the family estate in Hutton, six miles north-east of York. In summer, Dawes was based in the country, while during the season he lived either in London or in a town house in York. At first, his town house was rented,⁵⁴ but he had one built subsequently near St Martin's in Micklegate.⁵⁵

The accounts are an important source for the study of musical life in York for a number of reasons. First, they bring attention to the fact that many gentlemen like Dawes were important patrons not only of the Italian opera, but also of music and musicians in both London and other provincial centres. Secondly, they show how the traffic of gentlemen between the City and the rest of the country stimulated the development of social and cultural life in the provinces. Thirdly, the juxtaposition of musical and non-musical references provides a rare opportunity to study musical life in its social context.

London Expenses

For many visitors to London, opera appears to have been the main attraction; indeed for people of fashion, and particularly for would-be gentlemen, attendance at the opera was de rigueur. Opera took place at the King's Theatre in the Haymarket on Tuesdays and Saturdays, and, on his first trip to London, Dawes

seems to have gone to three performances of Handel's Giulio Cesare, and to two of Attilio Ariosti's Vespasiano. On Saturday 18 January 1724, he spent 1s.6d. "At ye opera", and on Saturday 15 February 1724, 1s: Vespasiano was performed on both nights, and the expenditure was probably for a word-book or refreshments. The opera prompted much comment: a writer in Mist's Weekly Journal remarked

We hear there have been strange Commotions in the State of Musick in the Opera-House in the Hay-Market, and that a civil Broil arose among the Subscribers at the Practice of the new Opera of Vespasian, which turn'd all the Harmony into Discord.⁵⁶

Vespasiano ran from 14 January for nine successive nights and was followed by a production of Giulio Cesare. Such was the popularity of the work that the house was reputed to be as full on the seventh night as the first. Indeed, Dawes appears to have purchased tickets to see the production on Friday 21 February, Friday 14 March, and Tuesday 11 April 1724. On each occasion he paid 10s.6d. which would have bought him a ticket in the pit or boxes. Prices seem to have been standardised, since seats for the production of Vespasiano in the same season were also priced at half a guinea (10s.6d.) for the pit or boxes, and 5s. for the gallery.⁵⁷

On his second visit to London, Dawes stayed for the whole season. The accounts give the impression that his social calendar was dominated by visits to the theatre: there are twenty-six references to expenditure at "ye old theatre"; two references to "ye new theatre"; and one to Fig's Theatre.⁵⁸

Throughout the entire season, however, only two visits to the opera are recorded. On 2 November 1724, Dawes paid £1.1s. for tickets which were probably for a performance of Handel's Tamerlano on the following day,⁵⁹ and, on 9 January 1725, he went to what appears to have been his fourth visit to a production of Handel's Giulio Cesare.⁶⁰ Dawes may have attended operas on other occasions as well: in the season 1724-5 for example, the repertoire included Handel's Rodelinda and Ariosti's Artaserse and, although there are no entries in the accounts to show that he attended these, he may have gone as someone's guest, or simply failed to record his expenses.

On his third visit to London, from March to May 1729, the accounts record expenditure at the playhouse on seven occasions, but there are no references to the opera. Whereas the theatres at Lincoln's Inn Fields and Drury Lane had successful seasons, the former with its production of John Gay's The Beggar's Opera, and the latter with John Vanbrugh's The Provoked Husband, the Royal Academy's fortunes were far from good, and financial difficulties and dissension among the singers had led to the premature closure of the season.⁶¹ Attention turned to Samuel Johnson's play Hurlothrumbo which had met with enormous success at the Little Theatre in Lincoln's Inn Fields. On 27 April 1729 Dawes paid 5s. for a ticket, showing that there was at least some truth in Byrom's dictum that

Handel himself shall yield to Hurlothrumbo,
And Bononcini too shall cry - "Succumbo".⁶²

The influx to London of gentlemen from the country brought great business opportunities for the enterprising musician, and evidence suggests that a number offered instrumental lessons and tuition in composition, or the rudiments of music. There are several references in the accounts for payments to a Mr Loeillet, almost certainly Jean Baptiste Loeillet, a musician born in Ghent in 1685, who settled in London in 1705.⁶³ Loeillet had an extraordinarily rich and diverse career. By 1707 he was an oboist and flautist at Drury Lane, and, in around 1710, he started weekly concerts at his house in Hart Street Covent Garden.⁶⁴ Besides these activities he taught the harpsichord and also, as it appears from the accounts, the flute; in addition he sold instruments, and may even have acted as a ticket agent for the theatre.⁶⁵ When he died in about 1728, he left over £16,000 which, according to Hawkins, he had acquired by his own industry. One of the reasons for his success seems to have been the patronage he enjoyed from amateurs: indeed Hawkins remarked that the gentlemen performers who frequented his concert "gratified him very handsomely for his assistance in conducting it".⁶⁶

Since Loeillet was a "celebrated master" of the flute and teacher of the harpsichord, Dawes may have taken lessons from him: at the end of each of his three visits to London, he paid Loeillet a sum which ranged from just over £3, at the end of his shortest visit in May 1729, to £11.6d. at the end of a five-month stay in May 1724.⁶⁷ On 25 January 1724, Dawes also purchased a

harpsichord from Loeillet for £52.10s. and the box which he bought from a Mrs Gumley on the same day may have been required to transport the instrument back to York.⁶⁸ One of the interesting things in these otherwise prosaic accounts is the reference to Giovanni Carbonelli who, from 1720, led the band at Drury Lane, and from 1725 the band at the King's Theatre.⁶⁹ Dawes may have had violin lessons from him, since, at the end of his last visit to London, payments of similar amounts are recorded to both Carbonelli and Loeillet.⁷⁰ In April 1729, Dawes also paid £1.1s. for a set of Carbonelli's solos: not one of his compositions, either manuscript or solo, is extant.⁷¹

On Dawes' first visit to London there are no direct references to his involvement in Loeillet's music society; on 21 January 1724, however, an entry in the accounts reads "Paid Mr Loeillet entrance for my wife" £1.1s.. One possible explanation for this could be that Dawes was a subscriber and that, on this occasion, he purchased a guest ticket. The society may have met on Mondays, since, on Monday 10 February 1724, Dawes paid £1.15s. for "entrance into a musick club".⁷² In the following November, he subscribed £1.10s. to a music society which, again, may have been John Loeillet's club. There are no further references to the society, however, until February 1725 when the accounts record payment of a 1s. "forfeit at ye music club" and the purchase of a flute. In January 1724, Dawes had bought a harpsichord from Loeillet, and Dawes may have acquired

the flute through him at the music society. In the remaining two to three months of his time in London, Dawes purchased no fewer than four more flutes. Some of the instruments may have been for friends, but at least some were probably of different types and sizes. The cost of flutes ranged from between £1 and £2 each. On 21 May 1725, Dawes paid just over £10 "for flutes" from a Mr Bressan who was almost certainly John Bressan, a flautist and recorder player who, from 1720 to 1733, was a member of the band at Drury Lane.⁷³ Around the end of the first decade of the eighteenth century, transposing recorders, and concertos "for the little flute" became quite popular in London. Although little is known of the history of these instruments, a variety may have been on the market and available to Dawes.⁷⁴

While in London, Dawes also took the opportunity to purchase a new violin bow for 5s., and an organ from Mr Harris for fifty guineas;⁷⁵ the latter may have been for his own use, or, conceivably, for a music society in York. Dawes also subscribed to a publication of "Scotch songs" and a collection of opera songs known as "Mr Frazier's musick book".⁷⁶ Payments to Mr Walsh are recorded on a number of occasions: the only time when what he bought was specified was in May 1729 when he purchased a copy of Albinoni's op.5 concerti for £1.1s.. There are no known English editions of this work, so that this was probably imported from Amsterdam in the previous decade.

York Expenses

Perhaps the first reference to a music society in York occurs in Dawes' accounts in November 1725: an entry reads "at ye music club" 2s.; and again, on Tuesday 7 and Tuesday 21 December 1725, "at ye music club", 1s. The identity of the society is not clear, but membership was by a subscription of 5s., which Dawes paid on 19 April 1725, on Tuesday 3 January 1727, and again on Tuesday 19 March 1728.⁷⁷ Although payment of subscriptions appears to have been erratic, sundry expenses were recorded regularly and these suggest that they met on Tuesdays.

By the 1720s there were probably a number of music societies in the city: the first to be named by Dawes was, rather ironically, "the New Musick Club" to which he subscribed in October 1728. This society was the subject of much debate in the local press, since, for the first time, women were to be admitted as auditors.⁷⁸ The presence of ladies prompted a number of changes: as one writer commented,

Filthy smoking, muddy Ale and Wine are all forbid during Musick Time, No play allow'd with Box and Dice or cards, or other Game or Dancing afterwards... ⁷⁹

Dawes appears to have been one of the founder members of "the New Musick Club" and, on 21 October, he paid his subscription of 5s.. It is not certain where this society met, but it may have been the one referred to by the contemporary historian Francis Drake, which met in the assembly rooms in the Minster Yard. Drake

commented "Two or three years ago a musick assembly was began [sic] in York, and is continued every Friday night, in the same room, where a set of choice hands and voices are procured to divert the company each winter".²⁰ It is not certain whether "the choice hands" were paid performers, but, by 1732, and possibly before, the society employed a number of musicians to lead the band. One of those engaged may have been Francesco Barsanti, since references in Dawes' accounts suggest that he was resident in York for at least part of the 1730-1 season. Barsanti was an oboist and flautist, and while in York it seems that he gave concerts and also taught. On 12 March 1731, the accounts record expenditure of 2s.6d. at "Mr Barsanti's Musick ye 9th", and on 22 August, a payment of £1.10s.6d. to "Mr Barsanti for tickets". Dawes may also have received flute lessons from him, since on 22 March an entry reads "Paid Mr Barsanti 3 months" £3.3s.

By 1728 there were at least two music clubs in York: "the new music club" which admitted women, and another in which membership was confined to men. The latter may have been the society which met at the George Inn in Coney Street, one of York's largest and most fashionable hotels. Dawes attended this society fairly regularly: the first reference to it in his accounts is on 18 April 1727 when he spent 1s. "at the music club at the George". As can be seen from the accounts after February 1728, some of the references refer to "the George" by name and others merely to "the music club", but since all these dates are Tuesdays, they probably refer to the same society. The last entry in the

accounts which refers to the George is on Tuesday 7 January 1729 when Dawes paid a subscription of 5s. He continued to attend two music clubs and, in October 1730, subscribed 5s. to both "ye Musick Club" and "ye Consort". "Ye Musick Club" was probably the music society which met on Tuesdays at either the George or at Bullman's, and "ye Consort" the more fashionable society which met at the Assembly Rooms in the Minster Yard on Fridays. From February 1731, the accounts record expenditure at Bullman's music club. The venue for the society appears to have been the Swan Inn, since, on 7 January 1730, an indenture was granted to John Bullman for a site in Petergate which was subsequently identified in York City House Books as the Swan.^{*1} As meetings continued to be held on Tuesdays, "the George" Music Club had probably moved to Bullman's. Throughout 1731 Dawes attended this society fairly regularly but no details of the society are known. On 11 April 1732, he paid his last subscription to "ye musick club" and in August of that year he died. About the same time, Assembly Rooms in Blake Street were opened and, in October 1732, the Music Assembly began to meet there.^{*2} It is not known what happened to Bullman's society after Dawes' death, but it is perhaps significant that there are no subsequent references to it either in newspaper advertisements or subscription lists.

During the summer, Dawes appears to have been based either at Bishopthorpe or at his home in Hutton.^{*3} While he was there, he participated in country pursuits such as hunting, shooting or horse racing; he also attended race week in nearby towns.

Race week was an important social event in that it was of utmost importance for a person of fashion to be seen there. In addition to the assemblies which were held most evenings, concerts took place every week-day morning and on one or two evenings as well. In race week 1727 Dawes attended two concerts in York, which were given by visiting musicians: the first by Matthew Dubourg, a famous violinist who was based in Dublin, and the other, two days later, by Granom, a trumpet and flute player from London.⁸⁴

References in the accounts from his years in York suggest that Dawes owned a harpsichord, organ, spinet, violin and one or more flutes. Both he and his wife had spinet lessons, and in August 1723 he paid a Mr Davies £11.6d. for an unspecified period of tuition. There are also a number of references in the accounts for payments to a Mr Vesey for "tuning spinetts"⁸⁵ and, on Monday 17 April 1727, Dawes paid a Mr Dallam (presumably the London organ builder) £5.5s. for "setting up an organ"; this may have been the instrument which he had bought in London two years previously. The organ may have been installed at Dawes' home in Hutton for use in evenings of informal chamber music; three music desks which he bought from Mr Vesey may have been required for the same purpose. Like many other gentlemen, Dawes played the violin. Payments for violin bows and strings are scattered throughout the accounts and, on Sunday 5 May 1728, Dawes bought a violin for £4.4s. from Sir Edmund Anderson, a subscriber to the Assembly Rooms and, most likely, a member of one of York's music societies.⁸⁶

Music was available in York as well as in London and Dawes bought music from Hildyard, the bookseller in York, on a number of occasions. Whereas some entries specify what he bought, however, others simply record payments to "Mr. Hildyard", which may or may not have included bills for music. Several other people in the locality also sold music. On 21 September 1727 Dawes paid a Mr Morris 3s. for "musick books", and, on 24 February 1727, he paid 5s.6d. to "ye bookbinder" for a music book. The bookbinder was probably John Cowper, a lay singer and music copyist at the Minster;* on 9 May 1727 Dawes paid 6d. to "Mr. Cowper the bookbinder"; and, on 2 December in the previous year, he had paid him 14s.6d. for "writing musick".

Dawes was probably fairly typical of many gentlemen who were involved in provincial music societies: he participated in a variety of social as well as musical activities, spending time at his country home and in London and York. The accounts suggest that London taste and practice were emulated in the provinces and show that a number of people from the country had first-hand experience of the city's musical life. They show that, by the mid-1720s, there were organised music societies in York, and that some people such as Dawes were involved both in the more fashionable music societies, such as those which met in the Assembly Rooms, and in the more exclusive gatherings, such as the society which met at the George.

III

The Music Assembly at York 1732-60

One of the earliest venues for social gatherings was the King's Manor.⁸⁸ Before the dissolution of the monasteries, it was used as the Abbot House of St Mary's Abbey, but in the reign of Charles I, it became the venue for social gatherings which, according to one source,⁸⁹ continued there for a number of years until assembly rooms were opened at the Bishop's Palace, and later in Blake Street. Although the King's Manor was situated just outside the city walls, it was in close proximity to the Minster and fashionable parts of the city. In 1692, a thirty-one year lease was granted to Robert Waller, alderman of York. He renovated much of the building and converted the large hall into an assembly room. By about 1710, this was used for assemblies,⁹⁰ and possibly for musical gatherings; it was also used for entertainment during race week, including, in all probability, concerts in the mornings as well as on one or more evenings. Alderman Robinson, who, in 1723, succeeded Alderman Waller as the leaseholder of the Manor, was reluctant to let the rooms and, consequently, during the mid-1720s, the Bishop's Palace was converted into a playhouse at one end and into an assembly room at the other. It may have been these assembly rooms which were being referred to in this extract from the York Courant:

Yesterday the Ladies of the Monday Assembly met at the Rooms in my Lord Irwyn's House and generously advanced a present of Fifty Pounds... toward the fitting up and adorning these Rooms in the New Assembly House designed for the Weekly Meetings and the Winter Concert.⁹¹

Indeed, writing in August 1726 Daniel Defoe remarked:

The clergy...have very good houses, or little palaces rather here...the bishop's is indeed called a palace, and is really so; the deanery is a large, convenient and spacious house; and among these dwellings of the clergy is the assembly house.⁹²

Drake was more precise and stated that prior to the erection of the Assembly Rooms in Blake Street, the assembly rooms in the Minster Yard served not only as a local playhouse, but also as a venue for the weekly assembly of ladies and gentlemen.⁹³ From 1725, at least one music club met there. There are also several advertisements for concerts to be held at Haughton's Great Room in the Minster Yard. In February 1733, a benefit concert for Hebden was advertised to take place there,⁹⁴ and, in February 1742, a benefit concert was arranged for Mr Charles, "Master of the FRENCH HORN -just arrived from London".⁹⁵ Little seems to be known about Haughton's Rooms and they may conceivably have been the assembly rooms in the Bishop's Palace.

Facilities for holding assemblies, and particularly for entertaining the increasing numbers of people who came to York during race week, became inadequate; this prompted the building of assembly rooms in Blake Street.⁹⁶ On 1 March 1729, a committee met to discuss how they might raise the necessary sum of three thousand pounds to build such rooms. It was decided to raise the money by subscriptions of between £25 and £50 per person, and that up to twelve subscribers be elected as directors. A site was acquired and Lord Burlington was invited to design the buildings.⁹⁷ The Grand Assembly Room, which was used

for dancing, was designed as an antique Egyptian Hall. It measured 112 by 40 feet⁹⁹ and probably seated just over five hundred.⁹⁹ There was another large room "for cards and play", another for coffee and refreshments, and several smaller rooms.¹⁰⁰ It is not certain which rooms were used by the Music Assembly, but a meeting of the Directors of the Assembly Rooms on Saturday 24 March 1732 decided that "the Musick Assembly shall for the future pay Twenty pounds a year for the Use of the Rooms during ye Winter Concerts and ye Morning Concerts in ye Race-Weeks". The "Musick Assembly" and the Lady's Monday Assembly subscribed £25 and £50 respectively to the building of the Assembly Rooms, and at first they appear to have been the only societies to use the rooms on a regular basis. In November 1737, however, an assembly was started on Wednesdays, at which, at the request of several ladies, cards could be played, without music or dancing. Not everyone who used the rooms had permission: on 6 February 1744 the minute book stated that "Several Gentlemen and Ladies have met in these Rooms to play Shuttlecock" as a result of which several branches of the louveres had been broken. In an attempt to keep a closer eye on the proceedings, the Directors ruled that in future only the Monday and Wednesday Assemblies, the Friday Concert and "The Race-Week" could use the premises, and that anyone else would have to apply for special permission.

Little is known about the day to day running of the Music Assembly, which was sometimes known as "ye Winter Concert",¹⁰¹ since

it met only during the season. Every year there were two series of concerts, the first commencing at the end of October, and the second at the beginning of January.¹⁰² Regular meetings of the Assembly were held on Fridays, but benefit and other public concerts were held on other days, usually Tuesdays or Thursdays. All concerts seem to have started at six o'clock, and the programmes were generally divided into two acts separated by an interval. Each evening concluded with a ball to which only ticket holders were admitted. The Assembly was organised by a number of stewards, and membership was by subscription. Non-performers as well as performers were almost certainly admitted as subscribers and, as already stated, a small group of musicians was employed to lead the band.¹⁰³ The Music Assembly also organised concerts in race week which took place in the first week of August. During the week, there appears to have been one evening and at least two morning concerts.

No membership list or rules of the society survive. The number of members is not known, but the policy of admitting ladies as auditors appears to have continued.¹⁰⁴ In January 1743, the subscription rate for the second series of concerts was 5s., and, in October 1751, the rate for half a season had risen to 7s.6d.¹⁰⁵ Non-subscribers could be admitted to a single concert for 2s.6d., but if they attended more than two or three in a series subscription became obligatory.¹⁰⁶ Subscriptions did not include tickets for benefit concerts because these were held in

addition to the regular concert series. Tickets for these and other concerts were available from coffee houses and taverns in York, and at the home of the musician who was organising the concert. The normal price of tickets was 2s.6d., but concerts by visiting musicians were sometimes more expensive.¹⁰⁷

The Music Assembly was organised by a board of directors who took it in turns to act as steward. Responsibilities of stewards probably varied from society to society, but they generally included organising the concert programmes, preparing the room and dealing with the finances. All stewards were probably performing members. Almost every year the name of the steward who paid the rent was recorded in the Assembly Room Minute Book; from these entries I have compiled the following list of names.

Table 2: Stewards of the Music Assembly at the
 Assembly Rooms in Blake Street York

1736 Bacon Morrit	1737 William Ellcock
1738 Dr Johnson	1739 Bacon Morrit
1740 Darcy Preston	1742 The Reverend Mr Brian Allet
1743 Richard Dawson	1745 The Reverend Mr Dodsworth
1746 The Reverend Mr Bridges	1747 The Reverend Mr John Blake
1748 Mr Edward Porteus	1749 Mr Isaac Newton
1750 The Reverend Mr Barnard	1754 Mr John Hildyard
1755 The Reverend Mr Sugar	1756 The Reverend Mr Bridges
1758 Mr Isaac Newton	1759 The Reverend Mr Barnard
1760 Mr William Thompson	

Most of those who can be identified were either members of the clergy or gentry. Three of the stewards (Brian Allet, Joseph Bridges and Richard Barnard) were members of the vicars choral; they were admitted in 1730, 1741 and 1747

respectively.¹⁰⁸ Little is known about their musical interests but they subscribed to several music publications. In 1731, Allet subscribed to Festing's Twelve Sonatas op.2, and in 1740, to Avison's op.2 Concerti. Bridges also subscribed to Avison's op.2 and, in 1745, to John Hebden's op.2 Concerti;¹⁰⁹ these works may have been performed by the Music Assembly. Stewards tended to be people with a high social profile: Doctor Johnson, Bacon Morrit and Darcy Preston were stewards of the Music Assembly as well as directors of the Assembly Rooms.¹¹⁰ In order to participate in the city's social life, many resided in town houses in York during the season.¹¹¹

By the beginning of the eighteenth century, York was popularly regarded as the social and commercial centre of the north, and there was probably a great deal of demand for the services of professional musicians both as teachers and performers. The Music Assembly employed a number of musicians to lead the band. It is not easy to ascertain who was employed or the precise nature of their duties, but as I shall show, many of the musicians were certainly foreigners. They seem to have been entitled to one benefit concert a year¹¹² and references to these in local newspapers and the assembly room minute book are useful in helping to determine who was employed at any particular point in time. Two things need to be borne in mind, however: some benefit concerts were given by visiting musicians who were presumably not permanently employed by the Assembly, and surviving references to

benefit concerts are almost certainly incomplete. In the late 1730s, it seems to have been necessary for a performer to get permission to use the Assembly Rooms for concerts and such requests were sometimes recorded in the Assembly Room Minute Book.¹¹³ After 1740, however, references to benefit concerts have been found only in the York Courant which is unfortunately incomplete. There are major gaps from June 1733 to 1737, from March 1747 to January 1748, and from 1756 to 1760.¹¹⁴

Musicians employed by the Music Assembly 1732-40

In the period after 1743 we can be reasonably certain that the Music Assembly employed one violinist to lead the band, one woodwind player (presumably to supply the solo parts in oboe and flute concerti), a 'cellist and, from 1749 and possibly earlier, a keyboard player.¹¹⁵ In the period prior to 1743, more than one violinist or 'cellist may have been employed, however: it is not always apparent when a musician left, and, consequently, whether or not new employees came as replacements, or as supplements to the existing band.

The violinist Signor Cattani was employed by the Music Assembly in 1732. Concerts for his benefit were also advertised to take place in February 1740, February 1741, March 1742, February 1748 and January 1749.¹¹⁶ This suggests that Cattani may also have been employed in the period 1740 to 1742, and 1747 to 1749. It is not certain precisely when the first period of his employment terminated, but by 1736 he appears to have left.¹¹⁷

His place may have been taken by Signor Bitti. In all probability, "Bitti" was Alexander Bitti, who was employed at Cannons as a violinist from Midsummer's Day 1718 to New Year's Day 1722.¹¹⁸ Sometime between November 1727 and October 1730, he was in Jamaica¹¹⁹ and, by the time he returned to England, he would have been nearly fifty years old. Employment in London may have been hard to obtain, and he may have been recruited for the Music Assembly in York in London by one of the members of the society, or have toured some of the provincial centres in search of employment. He may have settled in York in the early 1730s after returning from Jamaica, but he had probably arrived by October 1736, since the Assembly Room Minutes of 24 January 1737 state that Bitti could have the use of the Assembly Rooms for a benefit concert that season.¹²⁰ Bitti appears to have remained in the employment of the Assembly until 1742, after which his name ceases to be mentioned in the concert advertisements.¹²¹ In the season 1737-8, concert advertisements suggest that the band comprised Bitti, Spilner, Hebden and Abaco. The identity of Mr Spilner is not known, but the position of his name in the list of performers suggests that he played the second violin part.¹²² Since no concert appears to have been held for his benefit, however, he may not have been actually employed by the Assembly.

There is a similar confusion regarding how many 'cellists were employed. John Hebden (1701-65), a native of York, was a 'cellist, bassoonist and viola da gamba player.¹²³ He was probably already in the employment of the Assembly in 1733 when

his first known concert in the city took place at Haughton's Assembly Room in the Minster Yard.¹²⁴ It is not certain how long he remained with the Assembly; newspapers are very little help, since there are so few concert advertisements between 1735 and 1738. By 1745 he was playing in the band at Vauxhall, however, and, in 1748, in the band at Drury Lane.¹²⁵ From 1737 to 1738, the assembly may also have employed a Signor Abaco, presumably the 'cellist and composer from the Netherlands.¹²⁶ Abaco's stay in York was relatively short-lived, and after two years he moved to Bonn to take up his post as Director of Chamber Music.

In the period prior to 1740, the Assembly may have employed other musicians of whom we have have no record. An advertisement for a benefit concert for Bitti, for example, includes a one-off reference to a George Hartley, a singer;¹²⁷ similarly, in the Assembly Room Minute Book and concert advertisements in newspapers, there are passing references to a Signor Palma, who can more precisely be identified as Don Fillippo Palma, a singer who was employed by the Assembly in the season 1736-7:¹²⁸ very little is known about his activities but by the mid-1730s the Music Assembly appears to have been employing both singers and instrumentalists.

1740 to 1742

The Music Assembly probably increased in numbers and in wealth, and by 1740 at least seven musicians seem to have been associated with it. An advertisement in the York Courant for a benefit

concert for Signor Piantanida mentioned the names of a further six performers: Signora Posterla and Signora Chiara Posterla were the vocalists; and Signor Piantanida, Signor Cattani, Signor Bitti, Mr Hebden and Mr Angel, the instrumentalists.¹²⁹ Not all these musicians were necessarily employed by the Assembly, but as Bitti, Cattani and Hebden had benefit concerts in the same season, these musicians, together with Signor Piantanida, were probably employed to lead the band.¹³⁰ There would almost certainly have been sufficient work in the city to support a number of musicians independent of the Music Assembly, and Mr Angel and the Posterlas, who stayed in York for only one and two seasons respectively, may have supported themselves financially by giving private tuition and by participating in concerts. Little is known about their careers: the Posterlas were singers, Mr Angel being probably George Angel who was employed as a 'cellist at Cannons at the same time as Bitti.¹³¹ The seventh musician who participated in some of the Assembly's benefit concerts was a flautist and sackbut player by the name of Zuckert.¹³² He participated in each of the three benefit concerts in the season 1741-2, and seems to have been employed by the Assembly in the season 1745-6.¹³³

In 1739, the Music Assembly ran into financial problems; this may have been due either to a demand from performers for higher wages, or because more musicians were being employed. By Lady Day 1739, the Assembly had failed to pay its rent and an entry on 28 November 1739 in the Assembly Room Minute Book stated that "in Consideration of the Extraordinary Expence that the Gentlemen

Directors of the Concert are at...they may have liberty to make use of these Rooms for the Twelve Nights of their Private Concert, also Order'd that the Persons who are to have Benefit Concerts have the like privilege of making use of the Rooms on their Benefit Nights". In 1742, the Assembly had once again fallen into arrears, and, on Monday 5 April, the Assembly Room Directors appointed Reuben Terry, the steward, to "wait upon the Gentlemen concerned in the Musick Direction or such of them as are in Town - to desire they will pay the arrears of Rent due at Lady Day 1741, and likewise for the coals for the year 1740". The Directors of the Assembly Rooms, including Darcy Preston, one of the stewards of the Music Assembly, issued an ultimatum stating that either the money was to be paid or that the Assembly's instruments and books were to be handed over to the Directors of the Rooms for the use of "a future concert". The money was obviously not forthcoming and, on 20 April 1742, a notice was put in the York Courant calling for subscribers both to the Assembly Rooms and to the Music Assembly to meet at 11am on Friday 23 April to consider the "Proper Methods" for recovering the musical instruments and books which had been taken from the Assembly Rooms between six and seven one morning. It is not known what the meeting decided, but it failed to recover their instruments. The dispute dragged on. By October 1742, no settlement had been reached and consequently the concert series went into abeyance. On 2 November 1742, a general meeting of the subscribers to the Assembly Room was called, at which it appears that the Directors

decided to retain the Assembly's books and instruments until the Music Assembly paid the remaining £25 they owed. The money was not forthcoming; nevertheless at a meeting held at the end of the month, the subscribers to the Music Assembly decided unanimously to start a concert series as soon as possible. The subscription was set at 5s. a quarter, and a meeting for those intending to subscribe was arranged for eleven o'clock on Monday 29 November 1742 at the Assembly Rooms. The concert series may have begun soon after this meeting, but on 7 December 1742 a notice in the York Courant announced that there would be a meeting of the subscribers to discuss what action they should take following the earlier decision of the Directors of the Assembly Rooms to confiscate the society's books and instruments. The outcome of this meeting is not known, but on Friday 14 January 1743 the new series of concerts began. The dispute was not over: on 17 November 1743, a meeting of the Directors of the Assembly Rooms ruled that the Music Assembly should settle at least £10 of their debts, and that they should forfeit their dividend on the £25 subscription which they had paid to the Assembly Rooms in 1729.

Several of the Music Assembly's paid performers seem to have left during this turbulent period; after 1742 there are no more references to Bitti, Hebden, Piantanida or to the Posterlas, and from summer 1742 to 1747 Cattani may also have relinquished his post as violinist.¹³⁴ Concerts continued to be advertised, but, until the season 1745-6, nearly all benefits appear to have been

in aid of the Music Assembly. Nevertheless at least some musicians were employed and, by 1743, the Assembly seems to have engaged Antonio Pizzolato from Venice as first violinist, and Zuckert as a woodwind player. On Tuesday 28 February 1744, a benefit concert was held for "Pizzolato de Venezia" who, according to the advertisement, was the first violinist;¹³⁵ similarly, an advertisement in February 1745 appears to have been for a benefit concert for Zuckert.¹³⁶ There are no other references to Pizzolato, Zuckert, or any other musician during this period, but a report in the York Courant in June 1746 suggests that Pizzolato was employed by the Assembly for two seasons (1743-5). According to the report, while returning to Dublin, Pizzolato had "the Misfortune to be taken and strip'd of every-thing by a French Privateer [sic]". The incident left him "quite destitute" and consequently a concert for his benefit was arranged to be held at the Assembly Rooms in York, on Wednesday 11 June 1746. Having reaped the benefits, Pizzolato left. Little is known about his subsequent career¹³⁷ but he appears to have stayed in the country, since, on 11 August 1752, a concert was held in his benefit at the Assembly Rooms in Salisbury.¹³⁸

Pizzolato was replaced as first violinist by Signor Knerler, who had already appeared in concerts in a number of different towns. In March 1743, he played in Gloucester;¹³⁹ in November 1743, he was the first violinist in the St Cecilia's Day concert in Bristol; and in 1744, he played at Marylebone Gardens and at the Haymarket Theatre in London.¹⁴⁰ After leaving York, around

1747, he seems to have gone to Dublin where several concerts were held in his benefit at the Smock Alley Theatre.¹⁴¹ In 1747, Knerler was probably replaced by Cattani, who remained with the Assembly until 1749. As I stated earlier, Cattani had been employed by the Assembly off and on since 1733 and, in the light of what is known about the careers of other musicians, he may have worked in some of the other provincial centres during his periods out of York.

The Music Assembly may also have employed a 'cellist and keyboard player during this turbulent period. Hebden may have continued for a number of years as the Assembly's 'cellist, but by 1749 he had probably been replaced by John Dixon.¹⁴² From 1740, and possibly from his arrival in York in 1735, James Nares (1715-83), the organist and Master of the Choristers at the Minster, played the organ and harpsichord in benefit concerts at the Assembly Rooms. Since the first recorded concert for his benefit did not take place until 1749,¹⁴³ however, it is not certain when, or indeed if, he took up employment with the Assembly.¹⁴⁴ Nares had trained at the Chapel Royal under Greene and Pepusch and he seems to have had a good reputation as a composer. A number of compositions by Nares were performed at the Music Assembly, and, in 1747, his first known published work, his Eight Sets of Lessons for the Harpsichord, was issued.

The compilation of the band is hard to ascertain, though, following the Assembly's re-establishment in 1742, a violinist, a woodwind player, a 'cellist and possibly a keyboard player seem to have been employed. In the period prior to the late 1740s, most employees were foreigners, particularly Italians. By 1750, however, most appear to have been British: in 1746, a Mr Perkins probably took over as the Assembly's woodwind player,¹⁴⁵ and, in 1749, a Mr Coyle seems to have replaced Cattani as first violinist.¹⁴⁶

Advertisements for benefit concerts show that Perkins played the oboe, the "vox humana" (a tenor oboe) and the flute; no details are known about his career. Mr Coyle may have been Miles Coyle (1714-96), a singer, violinist, and violist who was one of the first violinists in the Handel Commemoration performances at Westminster Abbey and the Pantheon in May and June 1784.¹⁴⁷ His first appearance in York was on Wednesday 11 October 1749, at the opening concert of the winter season.¹⁴⁸ The occasion was also "the anniversary of His Majesty's Coronation". It is not known where Coyle was based before he moved to York, but by the 1780s he was back in London, where he was named as "a Tenor Voice" in the accounts of concerts sponsored by the Academy of Ancient Music.¹⁴⁹ Like Hebden, John Dixon, who took over as 'cellist with the Assembly in 1749, may have been a native of York. He may have been related to, or conceivably the same person as, the Mr Dixon who played the oboe for the country dances in race week in the period 1735 to 1743.¹⁵⁰

Concerts by Visiting Musicians

Many concerts advertised in the York press were for the benefit of visiting musicians. Some, such as Mr Charles, seem to have toured the provinces extensively throughout the year,¹⁵¹ while others, such as Giardini and Signora Galli, tended to tour out of season when the theatres in London were closed. Mr Charles and son probably visited York on many occasions. His first known concert in the city took place on Tuesday 9 February 1742 at Haughton's Great Room in the Minster Yard, and the second on the following Friday at the Assembly Rooms,¹⁵² musicians from the Assembly Rooms taking part in both concerts. It is not clear how large the ensemble was, but at least some amateur members of the Music Assembly probably played in the band. The concert on Friday may have been held for the benefit of the Music Assembly.¹⁵³ Few details of the latter programme were given, but, according to the newspaper advertisement, it included several songs and concertos by Mr Charles and partner, a piece on the sackbut by Zuckert accompanied with kettle drums, and vocal music by Signora Posterla and Signora Chiara Posterla.

Newspaper advertisements for benefit concerts for Charles invariably included an outline programme. As can be seen from Example 1 below (p.99), the programme was dominated by Handel's works and other music which was popular in London: "Barbarini's minuet", for example, was popularised by the dancing of the ballerina Campanini (who was known as "La Barbarini"), at Covent Garden and at Cliveden in the period 1740-41.¹⁵⁴

Ex.1: YC 9.2.42.

For the Benefit of MR. CHARLES, Master of the FRENCH HORN - just arrived from London with a Second eminent Hand, at Mr Haughton's Great Room in the Minster Yard. THIS [sic] present Evening, being the 9th Inst. will be performed a Grand CONCERTO [sic] of MUSICK assisted by Signor CATTANI, Mr. HEBDEN, Mr. NARES, Mr. ZUCKART and others.

First ACT.

1. An Overture with French Horns called, The New Pastor Fido.
2. The 6th Concerto of Signor Geminiani.
3. A Solo Concerto on the French Horn by Mr. Charles.
4. A Concerto for three French Horns.
5. A Concerto on the Clarinet by Mr. Charles.
6. Mr. Handell's Water-Musick with the March in Scipio and Chorus in Atalanta.

Second ACT.

1. The Overture in Saul, with the Dead March.
 2. A Concerto for the Harpsichord by Mr. Nares.
 3. A Select Piece on the Shalamo, by Mr. Charles.
 4. Signor Hasse's Concerto with Signora Barbarini's Minuet
 5. A Solo on the Hautboy-de Amour by Mr. CHARLES.
 6. The Turkish Musick in the Original Cast as perform'd in the Spring-Gardens, Vauxhall.
- To begin exactly at Six o'Clock. Tickets to be had at Mr. GIBSON'S in Lendale, at Mr. OLDFIELDS in Coney-Street and at Mr. MARSH'S Coffee-House at 2s.6d. each. N.B. The Clarinet, the Shalamo and the Hautbois de Amour no body perform'd in England but Mr. Charles.

Although there are no further references to benefits for Mr Charles in the York press, Charles and son may have visited York on many of their tours: an entry in the Assembly Room Minute Book in April 1754 stated that Mr Charles and son might have the use of the rooms on any night which did not interfere with the Assembly.¹²⁹

During the summer, groups of musicians toured the provinces, many planning their itineraries so that they arrived in each town during race week when their services would be in the greatest

demand. In 1733, James Parry, the organist of Ross, records returning from the Three Choirs Festival in the company of the following: Valentine Snow, "the Trumpet"; some French horns belonging to the opera; Mr Harry [sic] Parry - "the famous harp" - and others who, he remarks, were determined to have a concert at Monmouth during race-week.¹⁵⁶ During race-week at York, the Assembly Rooms were probably filled to capacity: the number of tickets printed by the Directors give some idea of the numbers expected. In 1737, 300 were printed; in 1742, 200; in 1755, 600; and in 1756, 400.¹⁵⁷ One ticket seems to have guaranteed admission to one person throughout the week, but separate tickets were needed for benefit concerts. One of the reasons for this was that the morning concerts were organised by the Music Assembly and the rest of the events by the Directors of the Assembly Rooms.¹⁵⁸

From the late 1720s musicians came to York to give concerts during race-week.¹⁵⁹ Few details are known, however: concerts may have been arranged at short notice, and consequently they were not advertised in newspapers. In race week 1751, Galli, Giardini and Beneke came to York, where they participated in two concerts at the Assembly Rooms: both took place in the morning.¹⁶⁰ As was the custom, one of the two concerts was for the benefit of the Music Assembly; in this case, the second was for the benefit of Giardini. Few details of the programmes were given, the appearance of Galli, the famous mezzo-soprano who had sung in many Handel productions at Covent

Garden,¹⁶¹ and of Giardini, a virtuoso violinist who had gained a reputation in London,¹⁶² being more than sufficient to attract a capacity audience. Little is known about the career of Beneke, who was a 'cellist, but he may have been based in London, since, earlier in the season, he had appeared in a benefit for Cuzzoni in Hickford's Rooms.¹⁶³

The concert on the Tuesday was for the benefit of the Music Assembly; according to the advertisement, the vocal parts would be performed by Signor Galli, the first violin by Signor Giardini, and the violoncello by Beneke; the concert was to include a concerto on the organ by Mr Nares and tickets cost 2s.6d. as usual. The concert on the Thursday was for the benefit of Giardini. No details of the programme were given, but tickets were priced at 5s. each, which was twice the usual price.

The trip probably proved a financial success, and, in race week 1752, Galli, Giardini and Beneke returned to York accompanied by Frasi, a famous soprano who had sung in many Handel productions, and Onofrio,¹⁶⁴ who was a violinist. This time there were four morning concerts, a benefit for each of the musicians and one for the Music Assembly. The first, on Wednesday at eleven o'clock, was for Galli's benefit; the second, on Thursday, was in aid of the Music Assembly; a third, on Friday, was a benefit for Giardini. In addition, an entry in the Assembly Room Minute Book stated that Signora Frasi should have the use of the Rooms on any other vacant morning mid-week.¹⁶⁵

Giardini and his colleagues may have continued their annual visits to York for a number of years, but, unfortunately, few local newspapers are extant from 1753 to 1756. In race week 1755, an advertisement for a benefit concert for the Music Assembly stated, however, that Signora Curioni would be the vocalist,¹⁶⁶ Signor Giardini the first violinist, and that the other parts would be played "by the best Hands in Town".¹⁶⁷ No further details of this visit are known, and it seems that Giardini was accompanied by neither Galli nor Frasi. In race week 1758, Giardini returned to York, and on 21 August the Assembly Room Minutes recorded that Mr Giardini could use the Assembly Rooms for his concert any day after Wednesday.

Throughout the period 1730 to 1760, the only other musicians mentioned during race week in either the newspapers or the Assembly Room Minutes were a Mr Murray, whose name is recorded in the Assembly Room Minutes in 1753,¹⁶⁸ and Ricciarelli and Pinto, who participated in a benefit for the Music Assembly in August 1756.¹⁶⁹ Mr Murray may have been the only musician who asked for permission to give a benefit concert in 1753; the Directors of the Assembly Rooms gave him permission to hold benefit concerts on both Wednesday and Friday mornings in race week, on the condition that he performed free of charge at concerts for the benefit of the Music Assembly on Thursday and Saturday mornings. Ricciarelli was a singer who made his début in London in 1754; little is known about his career but, according to Burney, he was "a neat and pleasing performer, with a clear, flexible, and

silver-toned voice".¹⁷⁰ Thomas Pinto, who was a violinist, seems to have worked for much of his life in the provinces, although in 1757 he succeeded Giardini as leader of the band at the King's Theatre.¹⁷¹

Repertoire

Most of the information on repertoire comes from newspaper advertisements for concerts, but details of programmes were often vague, particularly in the period prior to 1750. Nearly all the concerts which were advertised were benefits; because of their special nature, the programmes may have included more novelty items and solo works than was otherwise perhaps the case.

Most benefit concerts seem to have included a solo item composed by the beneficiary.¹⁷² A benefit concert for Signor Bitti in February 1740, for example, featured "Several New Pieces of Signor Bitti's own Composition".¹⁷³ None of these pieces seems to have survived because they may have remained only in manuscript and never been published.

Novelty items seem to have been another feature of benefit concerts: the programme for a benefit concert on 8 September 1748 for a Mr Nowells, who was probably Israel Nowells, a visiting musician,¹⁷⁴ included a performance of "several Grand Lessons composed by Handel, Festing, Arne &c." played on the cymbalo which, it was claimed, was "the only Instrument of its Kind in England".¹⁷⁵ Performances of music "never perform'd

before in York" were often features of benefit concerts. On 5 February 1748, a benefit concert for Perkins¹⁷⁶ included "several Favourite Pieces, never perform'd before in York; particularly The Grand March in the Oratorio of Judas Maccabeus, With its proper Instruments...";¹⁷⁷ a benefit concert for Nares on 24 February 1749 included "Songs and Duetts, and Concertos for the Organ, Violin, and Hautboy, several of which were never perform'd before in York";¹⁷⁸ and Zuckert's benefit concert in February 1746 included a "great Variety of New Musick, for different instruments", which had also allegedly never been performed in the city.¹⁷⁹

Leaving aside the special nature of benefit concerts, a number of general statements can be made from the programmes in newspaper advertisements for concerts in York. First, form and content seem to have been fairly standardised. In a typical programme, each of the two acts began with an overture and continued with concerti (particularly for solo instruments), interspersed with songs and, occasionally, a chorus from an opera or oratorio. There were generally four or five items in each half. It appears from newspaper advertisements that, from the late 1730s, and possibly earlier, this format was standardised not only for concerts in York, but also for those in London and the rest of the country.¹⁸⁰

Secondly, a central part of the programme included works popularised in London. Programmes included not only music from oratorios and operas by Handel and Italian composers, but

also instrumental music such as Woodcock's solos,¹⁸¹ and music by English composers such as Boyce's The Chaplet¹⁸² - the latter two received their first performances in London in the 1720s and 1742 respectively. Phrases like "as it was perform'd with great Applause at Vauxhall" were also used as an advertising ploy since there can be little doubt that success in London did much to sell a work.¹⁸³

Thirdly, compositions by native musicians had a prominent place in the programmes. The popularity of some works such as the music of William Boyce and Felton's organ concerti can be attributed in part to their success[/] in London;¹⁸⁴ nevertheless, 8 music also circulated independently of London through links between members of the various music societies. Such links were forged by personal contact, particularly on visits to London, ^{by} professional musicians visiting different towns; and ^{by} the bands of music societies combining for St Cecilia's Day and other festivals.¹⁸⁵ A number of works by the Hereford composer William Felton were performed by the Music Assembly in York: a concert for Mr Perkins, on 13 February 1750, included a performance by Nares of a recently published concerto by Felton;¹⁸⁶ and another benefit for Perkins, on 19 February 1751, included a favourite organ concerto composed by Mr Felton which was also to be performed by Mr Nares.¹⁸⁷ Some musicians such as Doctor Heighington, who was the organist at Great Yarmouth and Norwich, toured the country giving performances of their own works.¹⁸⁸ In 1748, the New Year

in York was celebrated by a performance of "a new Ode on the Power of Music, lately compos'd by Dr. Musgrave Heighington" which included "Arias, Duetts, and Choruses, Beginning and Ending with Grand Choruses to St. Cecilia. Sung by Doctor and Mrs Heighington and others accompanied with the organ".¹⁸⁹ The second half of the programme included two more odes and some "New Instrumental Music wherein Dr. Heighington will play the principal Violin".

Fourthly, some works mentioned in York concert programmes had been in the repertoire for over thirty years.¹⁹⁰ Some of Handel's most popular compositions such as Il Pastor Fido, The Water Music, and Acis and Galatea had been performed fairly regularly since their London première.¹⁹¹ Their continuing popularity on the London stage seems to have been a major factor in their success. Handel's Te Deums and Coronation Anthems had become established parts of the musical menu for St Cecilia's Day celebrations and in festivals up and down the country; it seems that, by the 1750s, music by Handel and other native composers formed the core of the repertoire. None of the programmes included concerti grossi or solos by either Corelli or Geminiani, and, although generalisations cannot be made from such a small selection, by the 1740s, overtures appear to have overtaken concerti grossi in popularity. This was probably due to stylistic change and, in some cases, to the inclusion of parts for wind instruments; it may also reflect the changing nature of music societies, particularly the move away from amateur-based ensembles with the ripieno/concertino division of players.

Some of those engaged by the Music Assembly at York were singers and would presumably have taken solo parts on many occasions. At the performance of Hasse's Salve Regina in February 1741,¹⁹² Signora Posterla and Signora Chiara Posterla probably took the solo parts; they also sang in a benefit concert, held in March 1742, for Signora Piantanida, which included "a celebrated scene with a Recitative, taken from an Opera of Signor Porpora, compos'd at Venice and never yet sung in England".¹⁹³ Most of the vocal music in the concerts, however, tended to be songs from oratorios and operas; performances of choral works were less common. Although tenor and bass voices would have been readily available, treble voices probably had to be enlisted from the Minster choristers.¹⁹⁴ It is perhaps significant that the choral works which were performed were pieces such as Handel's Coronation Anthems, which might have been sung at the Minster on occasions such as the Festival of the Sons of the Clergy and St Cecilia's Day.¹⁹⁵

The exact size or compilation of the regular band is hard to determine, but the repertoire suggests that both wind and string players were included: an advertisement for a benefit concert for Cattani stated that the programme would include "Several Select Pieces" on the violin, violoncello, bassoon, harpsichord, vox humana, trumpets and French horns.¹⁹⁶ French horns may have been part of the regular ensemble, since a benefit concert in February 1742 for Mr Charles included a performance of a concerto

with three French horns.¹⁹⁷ Assuming that Charles and the "second eminent hand" played two of the parts, the third may have been played by a member of the Music Assembly. The stewards were probably all performing members¹⁹⁸ and, as noted earlier, at least some appear to have been string players. Some of the "gentlemen performers" may have played the flute; the oboe, and possibly the horn parts, may have been supplied by the waits.

The Waits

The number of waits employed by York City Council seems to have fluctuated between four and five.¹⁹⁹ The precise nature of their duties is hard to ascertain but, in addition to playing on civic occasions, they also played string and wind instruments at morning concerts during race-week and for country dances at the Assemblies.²⁰⁰ During race-week the Assembly Room Directors paid them to play in the morning concerts. An entry in the Assembly Room Minutes on Friday 27 July 1733 recorded:

Agreed with the town waits to give them each fifteen shillings pr day for playing in the Grand Assembly during the Race-Week and that they shall perform in the Morning Concert during the said time. And it is also agreed that if any of the~~y~~ shall neglect to attend and perform at ye concert, they shall forfeit ~~each~~ Five shilling for each neglect.

m/

The four or five musicians were obviously considered too few to make a viable ensemble, and each year the Directors of the Assembly Rooms employed other musicians to make the number up to nine or ten.²⁰¹ Some of the musicians who came were waits from nearby towns such as Ripon, Leeds and Wakefield, but the identity

of "the four Skeldergate waits", who played in 1733, and again in 1734, is something of a mystery. One possibility is that they were an independent group of waits who were based in the Skeldergate area of the city, which lies within the walls to the south of the river.²⁰² In 1735 the Skeldergate waits were replaced by "two Beckwiths" and an oboist, John Dixon; and on Monday 19 July 1736 the Assembly Room Directors decided to ask Mr Tireman, one of the city waits, to "procure three violins att 5s. p. night each - in the room of Skeldergate".

Conclusion

The earliest known music societies in York appear to have been formally constituted by the late 1720s. From the beginning of the eighteenth century, however, several clergy with an active interest in music resided in the city. The Music Assembly, which was started in 1732, was probably one of the largest and most prestigious music societies outside London. It employed a number of musicians both British and foreign, and several eminent musicians from London and other provincial centres gave concerts there, particularly in summer. The later history of the Music Assembly up until the mid-nineteenth century, is documented by Reginald Rose in a paper for the York Georgian Society. From this it appears that the society continued in a similar form until 1855.²⁰³

CHAPTER THREE

EXETER

Throughout the eighteenth century Exeter was one of the leading economic and cultural centres outside London: until the 1740s it was commonly considered to be England's third largest provincial town,¹ and in 1724 Defoe singled it out as one of its richest.² In the period 1688-1714, the export of serge to the Low Countries was a major factor in the city's economic success.³ This meant that there was a constant traffic of merchants, and many, especially from the Low Countries, settled in the city and in the neighbouring town of Topsham.⁴ Another sign of the new prosperity was that by the end of the seventeenth century, Exeter had both a printing press and a bookshop. In 1704, Sam Farley started the Exeter Post Man, which was the city's first newspaper, and in 1715 Joseph Bliss founded a second, which was known as the Protestant Mercury, or the Exeter Post Boy.⁵

The focal point of the city's social life was the Cathedral Close. Moll's Coffee House in the cathedral yard was one of the most popular places where people met to gossip, and to discuss politics and the latest news from London. Coaches brought passengers as well as the post and newspapers: according to an official estimate, the city's inns had no fewer than 866 guest

beds, and stabling for 1,037 horses.⁶ The New Inn was one of Exeter's largest and oldest inns and, in addition to the accommodation it provided, it was also a popular venue for social events such as assemblies and concerts.

Concert advertisements in newspapers have been the main source for this study, but subscription lists to publications of music, and the city and cathedral archives have also been of use.⁷ Although local newspapers have a number of advertisements for concerts in the period 1724-30, little is known about the music societies themselves. The first direct reference to a music society in Exeter appears as late as 1738 on a subscription list to Handel's Alexander's Feast.⁸ As Exeter was one of the most wealthy and fashionable centres outside London, however, a music society may well have been active for at least twenty and possibly thirty years before.

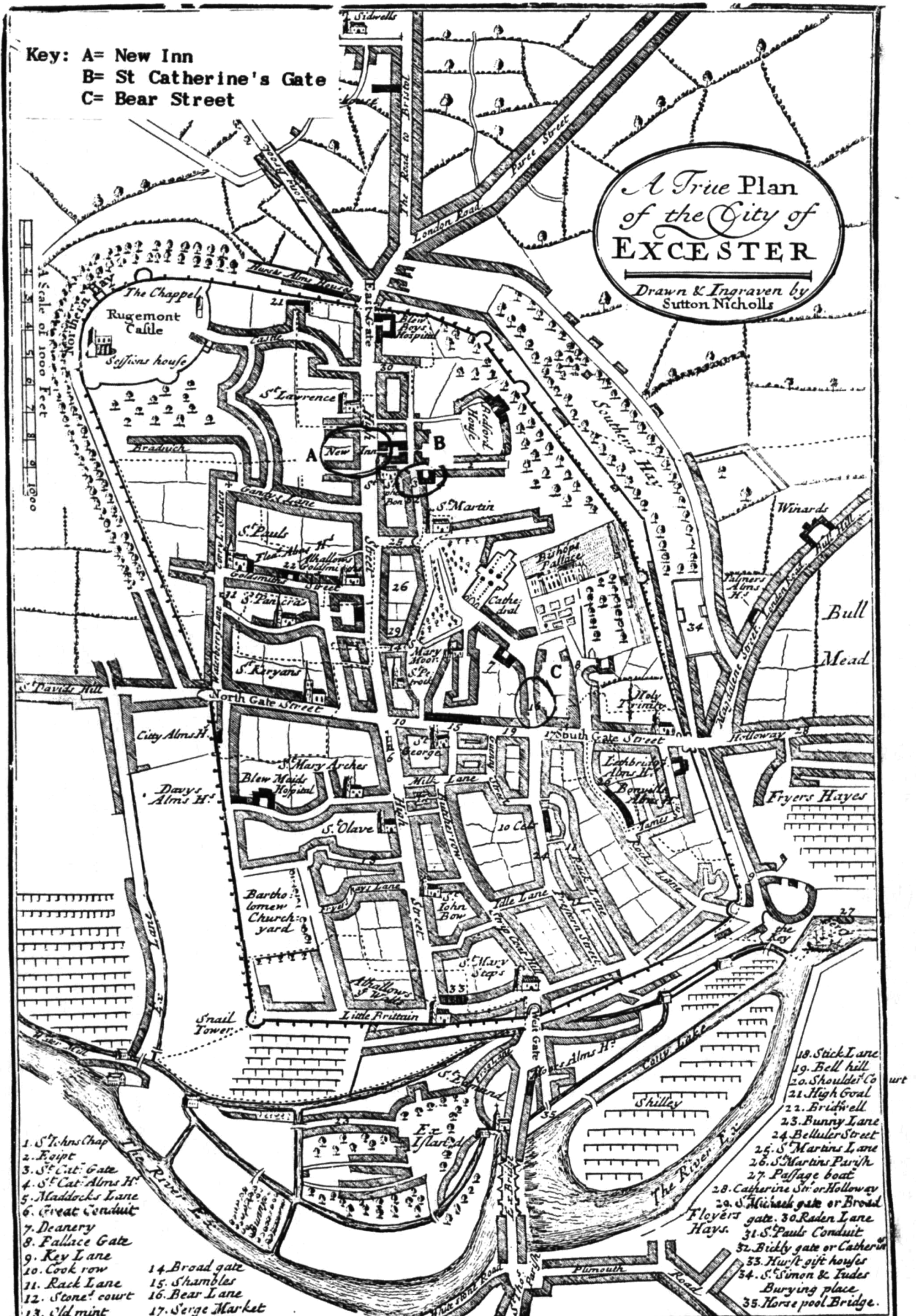
One of the earliest music clubs may have met at the Globe Inn, since, in 1697, the establishment had an organ.⁹ The Globe was situated in the Cathedral Close, which as an area "much frequented by the clergy" would have been an ideal location.¹⁰ No further details are known about musical activities on its premises. Advertisements in the local press suggest that by the mid-1720s the city had an active concert life. Although there are only comparatively few concert advertisements, it is possible to discern a pattern of activity.

Waldron's Benefit Concerts

Every summer in the period 1726-30, a benefit concert for William Waldron was held in the High School, which was situated opposite the Half Moon in the High Street (see pl.1, p.113).¹¹ Little is known about William Waldron. He does not appear to have been employed by the cathedral; neither was he one of the city waits.¹² An advertisement for the concert in 1729 stated, however, that tickets could be purchased from Martin Waldron, a peruke maker in the close;¹³ William Waldron may have been related to him.

Details of the programmes of Waldron's benefit concerts are scanty. In August 1726 and 1727, the advertisements stated that the programmes would include vocal works by Handel, and, in August 1728 and 1729, pieces on the trumpet were a feature of each concert. According to newspaper advertisements, the programme in August 1728 began with a trumpet overture which was followed by "several other pieces on the trumpet"; in 1729, the programme included several trumpet songs and overtures, as well as music from "the most celebrated Masters".¹⁴ It is not known for how many years Waldron's benefit concerts continued, but, as early as 1726, it appears that they had become established as either an annual event, or as part of a regular series.¹⁵ The concerts may have been connected with a music society, and although I have not found any references to the use of the High

Plate 1: Map showing Concert Venues in Exeter



School for such events, it may have been necessary to use these premises only in the summer when a larger room was needed in order to accommodate visitors to the town.

Benefits for Waits

Throughout the first half of the eighteenth century Exeter seems to have employed four waits.¹⁶ Exeter City Act Books records quarterly payments to them; other entries in the Act Books also give details of their appointment and dismissal (see pl.2, pp.116-7).¹⁷ It is not known precisely what their duties were, but, in addition to playing on civic occasions, they may also have included giving concerts. This was certainly the case in Norwich, where a charter of 1714 stated that on the first Monday of every month the waits were obliged to provide music "for the Accomodation [sic] and diversion of the Lovers of Musick in this City" and charge one shilling each for admission.¹⁸

In April 1728, March 1729, and March 1730, benefit concerts were advertised for Francis Wellington, who was one of the Exeter waits.¹⁹ It is not known precisely when Wellington took up his duties, but his signature appears on the Receiver's Vouchers from 28 December 1722 to 1728 (pl.2, p.116). According to an advertisement in Brice's Weekly Journal, his first benefit concert was held at the large room at the Half Moon in the High Street on Wednesday 3 April 1728:

For the BENEFIT of Mr. Francis Wellington: AT the large Room, at the Half-Moon, in the High-Street, EXON, [on] Wednesday April the 3^d, 1728 (being the Assize-Week) will be held a CONSORT of Vocal and Instrumental MUSICK, taken from the most Celebrated Masters. N.B. Tickets may be had at Mr. Score's Bookseller, Moll's Coffee-House, Rummer Tavern, and at the Place of Performance, at 2s.6d. each. Beginning at Six a Clock.²⁰

In the following year, a benefit concert for Wellington took place on Wednesday 26 March at the Apollo Room at the New Inn;²¹ on this occasion, the programme included overtures, concertos, and trumpet pieces. The New Inn belonged to the City Chamber, Exeter's ruling body, and as one of the city waits Wellington may have been able to use the Rooms free of charge.²² "The Great Apollo Room" was erected after a fire in 1723; although the name suggests that it was built with music in mind, its dimensions were a mere 32 by 23 feet.²³ In 1730 Wellington's benefit was held there on Wednesday 1 April.²⁴ The programme included "several Overtures with the Trumpet, and other fine pieces of Musick never as yet performed in this City". Although trumpet music was undoubtedly fashionable during this period,²⁵ its prominence in programmes in Exeter may have been due to the presence of one or more good trumpeters in the city.

Plate 2:

Exeter City Archives, Payments to Exeter City Waits

i) Receiver's Voucher, 1 October 1723 showing signatures of Exeter's four city waits.

Octob^r 1st 1723
 Recd: of m. Lidstone Receiver of the pt.
 The Sum of four pounds, and twelve pence
 Before, for all Sixteen pounds in full
 for one years Salary for 4 Waits
 Thomas Lado
 New: Hap
 Francis Wellington
 William Crooking

ii) Receiver's Accounts, Box 30 1720-1 annual payments of £16 to the waits

x p. Cook	$\frac{1}{2}$	$\frac{7}{12}$	05	
x p. Cock	$\frac{2}{2}$	$\frac{11}{12}$	05	00
x p. Frank. Evans	12		06	00
x p. Tho. Brecon	12		06	00
x p. In. O'Gar	12		11	10
x p. Ellard	12		11	10
x p. Sargent: Gale	12		1	10
x p. 4 Waits			16	00
x p. 4 Sword Bearer			20	00
240 10 4				

One of the "city trumpets" was Shadrach Radford. He may have had an official position as a trumpeter since in a newspaper advertisement he referred to himself as "Shadrach Radford, One of the City Waits and Trumpet".²⁶ Several members of the Radford family were waits: Shadrach joined in July 1728, Richard in January 1744, and Portman in March 1749.²⁷ Shadrach Radford was probably the trumpeter mentioned in an advertisement for a production of The Beggar's Opera in November 1728; the performance took place at the Seven Stars and

iii) Act Book 14, 1731-66, 17 October 1758.

William Score, Richard Radford, and Portman Radford to be retained as waits at the annual salary of £8.

ordered that William Score, Rich. Radford & Portman Radford be retained as waits to this City for this year the twelvemonth at the yearly salary of eight pound and the third at the salary of six pound & that the recorder do pay William Score & Richard Radford & William Hawker & two lymours for their attendance.

iv) Act Book 14, 1731-66, 13 September 1765.

Notice of Richard Radford's reinstatement as a city wait following his suspension on 8 August 1765 for absenteeism.

Richard Radford who was lately dismissed from the service of this Body as one of the Band of Musick having since asked pardon for the offence as guilty of and having petitioned this Body to be reinstated into his office again this Body having taken the same into consideration on account of his large family & Poverty It is ordered that he be reinstated into the said office upon his being paid the last Quarters salary.

the advertisement stated that "before the Play, at the earnest Request of divers of the Gentry, Mr. Radford will perform his Agility which is the last Time he proposes ever to do it in Publick".²⁸ The nature of his agility is not clear, but it may have been some sort of virtuoso performance on the trumpet!

The only advertised benefit concert for Shadrach Radford was arranged for Tuesday 20 May 1729 at the Bear Inn.²⁹ The programme included pieces taken from "the most Celebrated Masters, English and Italian...a solo by Mr. Wellington and Mr. Smith," and a performance of Henry Purcell's Genius of England with "its proper Symphony on the Trumpet by Mr. Radford".³⁰ A note at the end of the advertisement stated that "Most of the Pieces (which consist of a large Variety) are perfectly new".

St Catherine's Gate Concerts

Two concerts to take place at a room "near St Catherine's Gate Exeter" were advertised. In the first advertisement, for a concert in July 1722, the room was referred to as "Mr. Hawett's Dancing Room", and in the second, in March 1727, as "the large Musical Room".³¹ Few details are known of either; however, the advertisement for a concert in 1722 stated that "The Consort will consist of the most Celebrated Musick now extant, and will be performed by some of the Best Hands in the City".

The relationship between these concerts and a music society is not clear. Since the same musicians were involved in different concerts, however, they may have belonged to one music society.

On several occasions, Samuel Smith, who was organist at Tiverton,³² played the continuo in Waldron's and Wellington's benefit concerts; both Wellington and Smith participated in Radford's benefit concert in May 1729; and, as I have already inferred, Shadrach Radford may have been the trumpeter in Waldron's benefit concerts in 1728, 1729 and 1730.³³

There are a number of places where a music society could have met. First, there is a room near St Catherine's Gate which is mentioned in advertisements in 1722 and 1727.³⁴ As can be seen from the map (see pl.1, p.113), St Catherine's Gate was situated just off the High Street, behind the Cathedral. Although its central location would have been ideal for a music society, there are no references to concerts being held there after 1727.

The second possibility is that a music society met in one of Exeter's taverns. Newspaper advertisements show that concerts were held at rooms in three of Exeter's largest inns - the Half Moon, the Bear, and the New Inn. The benefit concert for Wellington in 1728 is the only reference I have to a concert at the Half Moon; similarly, Radford's benefit concert in May 1729 is the only reference I have to a concert at the Bear Inn.³⁵ The New Inn, which dated from the fifteenth century, was one of the oldest taverns in Exeter; as I noted earlier, the Apollo Room, which was in the inn itself, was used on at least some occasions for concerts. Entertainments of various kinds were also held at the Seven Stars. In 1726, there was a performance of a play by Punch's theatre with "artificial actors"; in the following year,

a production by the Duke of Grafton's players; and, in 1728, several performances of The Beggar's Opera complete with "all the Songs and Musick as perform'd in the Theatre-Royal, London".³⁶

The Cathedral and the Music Society

Entries in the Cathedral Act Books suggest that by 1753 a music society met in the college hall. An entry on 1 December 1753 stated:

Saturday ye First Day of December 1753.
They gave Bond one of the Choiristers [sic] leave to sing at the College Hall Consort.³⁷

Saturday 8 December 1753.
They Gave Parnell and Such other of the Choiristers [sic] leave to sing at the College Hall Concert as have a Mind thereto under the direction of the Subchanter.³⁸

The concerts may have been held under the auspices of a public music society. It is not certain how many music societies the city had at this time, but in his Gazette of 1751 Andrew Brice mentioned only one.³⁹ According to Brice, the Gentry's Winter Concert met once a week. No further details of this society are known, but it may have been the one referred to above which met in the college hall. A music society appears to have met there on a regular basis since, on 29 August 1763, a notice in the Exeter Flying Post announced that "Next Monday evening will be perform'd at the College Hall the first subscription Concert for the ensuing Winter Season".⁴⁰

The College comprised four priests and eight lay vicars, who retained the use of their hall even though, by the mid seventeenth century, they no longer lived together.⁴¹ The college hall may have been used for concerts for a number of years; indeed, Peter Thomas states that after the seventeenth century it was no longer used as a dining room, but as "a common room and a music room".⁴² Another writer states that prior to the erection of the Assembly Rooms off the High Street, assemblies were held in "a very inconvenient and irregular room", while concerts took place in the hall belonging to the vicars choral.⁴³ J.F. Chanter commented: "During the middle of the eighteenth century, musical evenings with a glass and pipe were not unknown institutions at the college and were encouraged by the Chapter who provided a harpsichord for the use of the vicars in their hall".⁴⁴

Surprisingly little is known about the musical activities of the clergy, though, as table 1 (p.122) shows, in the 1730s and 1740s several members of the vicars choral and other people associated with the cathedral subscribed to publications of music.⁴⁵ Richard Langdon's Ten Songs and a Cantata may have been composed for performance by a music society, and works such as Barsanti's Overtures and Chilcot's Twelve Songs would almost certainly have been performed in such a context. In 1768, Langdon, the cathedral organist,⁴⁶ launched the subscription for a series of winter concerts in the Assembly Room.⁴⁷

Table 1: Subscribers to Publications of Music
 from in and around Exeter

Cluer and Creake Pocket Companion of Opera Songs
2nd edition (1726):

Mr March, bookseller, 6 books.

Francesco Barsanti Op.4 concerti (1742):

Mr Edward Lee, lay-vicar

The Reverend Mr Fitzherbert, priest-vicar

John Silvester, the cathedral organist

Handel Solomon (1743):

The Reverend Fitzherbert, priest-vicar

Thomas Chilcot's Twelve Songs (1744):

The Reverend Fitzherbert

William Spencer, the organist of Biddeford

Hayes Cantatas (1748):

Mr Edward Lee

Sir Richard Bampfylde Bart.

Mr William Spencer, organist of Biddeford

Richard Langdon Ten Songs and a Cantata (1754):

Dedicated to Lady Bampfylde

Sir Thomas Acland Bart

Mr Abel of Tiverton

Hugh Acland Esq

Sir Richard Warwick Bampfylde Bart

Lady Bampfylde

Miss Betty Bampfylde

Miss Jenny Codrington Bampfylde

Miss Charlotta Bampfylde

Mr Richard Coplestone, Attorney at Law in Exeter

Mr Cailler, merchant of Exeter

Mr Geare of Exeter

Mr Honeycombe of Exeter

Mr Richard Luscombe of Exeter

Mr William Luscombe of Exeter

Mr William Jackson of Exeter

Mr Lee, Vicar Choral of Exeter Cathedral

The Rev Dr Milles, Precentor of Exeter Cathedral

Mr Morgue, merchant in Exeter 2 books

The Rev Mr James Newcombe, Priest-Vicar of Exeter

Mr Claude Passavant, Merchant of Exeter 3 books

Miss Sanderson of Exeter

Mr Sallon, Merchant in Exeter 2 Books

Mr Score, Bookseller in Exeter 6 Books

Subscription lists include the names of several merchants and local tradesmen as well as members of the gentry. For many of the gentry who were involved in business, music societies provided a valuable opportunity for different social classes to mix.⁴⁸ By the 1750s, people engaged in business seem to have formed the core of at least one music society, since, in 1753, Brice remarked that the Gentry's Winter Consort met for "recreation after the despatch of business".⁴⁹

Some of the County's leading families, such as the Aclands and the Bampfylde, subscribed to publications of music. In 1748 Sir Richard Bampfylde Bart subscribed to Six Cantatas by William Hayes, and in 1754 Sir Thomas Acland Bart, Hugh Acland, and several members of the Bampfylde family subscribed to Richard Langdon's Ten Songs and a Cantata.⁵⁰ Although by the time that Langdon's publication was issued, Thomas Dyke Acland (1732-85) had moved from the family estate at Kellerton, which was about five miles from Exeter, to Petherton in Somerset,⁵¹ a branch of the Acland family remained at Kellerton and Sir Thomas may have continued to come to Exeter for at least part of the season.

The only family in the vicinity of Exeter for whom a significant collection of records survive is the Courtenays,⁵² a branch of which resided at Powderham Castle near the west bank of the River Exe. The family may have been interested in music

because, on 22 August 1749, an entry in the household accounts records the payment of 10s.6d. to the organist of Exeter for "tuneing ye harpsichord".³³ The organist at the time was Richard Henman and he may have given music lessons to one of the family.³⁴

Despite all the evidence which suggests that the city had an active musical life, the study of music societies in Exeter is hampered by a lack of sources. Nevertheless newspaper advertisements suggest that the city had an active concert-life, and it seems fairly certain that, by the mid 1720s, it had at least one music society. By the 1750s, the level of participation was such that concerts were held at the college hall, and, in 1768, Mr Langdon, the cathedral organist, launched a subscription concert at the New Assembly Rooms. As in Salisbury and Hereford, the waits seem to have taken a prominent part in the city's concert-life,³⁵ and they, together with the gentry and clergy, probably formed the nucleus of the music society.

CHAPTER FOUR

LICHFIELD

As a diocesan rather than a county centre, the cathedral at Lichfield was central to city life.¹ Many clerical families such as the Smallbrookes, Vyses and Whites had taken up permanent residence in the town, and it was also the home of the playwright and actor David Garrick, and of eminent scholars, antiquarians, and physicians, of whom the most famous were Samuel Johnson and Gilbert Walmisley.²

Between 1739 and 1747 a music society met in the hall of the vicars choral. The society may have been started a number of years earlier by members of the vicars choral who, at the time, comprised five priest vicars, including the subchanter, and seven lay vicars, including the organist.³ Newspaper advertisements, surviving from the 1740s, show that concerts were also held in Lichfield Town Hall on occasions such as race week and St Cecilia's Day, and at least some of these were held under the auspices of the music society.

A manuscript set of the society's records survives at the William Salt Library, Stafford,⁴ in the form of a small book (18cm x 11.5cm) with a hasp and leather cover. The records cover the period 1739-47, during which time the society met almost every Tuesday in the college hall. In winter, concerts started at 5pm and in summer at 6pm; from April 1747 all concerts started an hour later.⁵ The records themselves are chiefly a set of

accounts. Regular payments were recorded for ale and coal, and there were also payments to a Mrs Wood, who was presumably the cleaner.

The society had twelve rules which were written out by the steward at the front of the manuscript in 1739; a copy also hung in the college hall. In 1739, it appears that the membership may have been restricted to the ten people who signed the rules. These were almost certainly performing members who were responsible for organising the society. The signatories included the organist George Lamb, and at least four other members of the vicars choral, namely Thomas Edmonds, John Stephenson, Henry Wood and Thomas White.* Although lay vicars were exempt from paying a membership subscription of 5s., membership was not confined to college members: the signatories to the rules of 1739 also included Major Edward Sneyd, from the Sneyd family of Bishton,⁷ Francis Ashby, Doctor Robert Wickham, Edward Short and Walter Noble. In April 1744, the performers included Peter Garrick, a wine merchant, Richard Greene, an antiquary who started the Lichfield Museum, Thomas Buckeridge, an antiquary and Master of St John's hospital Lichfield,⁸ as well as members of the vicars choral. Though it is not clear at what point auditors were permitted to subscribe, in 1739, the rules stated that "gentlemen or ladies coming to hear ye performance" could be admitted on payment of 6d. In summer 1740, there was a sudden increase in the number of members, which suggests that, by this stage, non-performers were also permitted to subscribe.⁹

Ex.1: 1739 Rules of the Lichfield Music Society

Rules to be observ'd by ye Members of ye Musical Club to be kept in ye Vicars-Hall. viz: Imprimis, That a Steward be chosen by ye Majority of ye Members on every first Tuesday in ye Quarter; such Steward to take care yt there be a good Fire & Candles, ye Room clean'd out; & to take care of ye Music Books. & to account to ye Members for wt Money, Books &c shall come to his hands, & deliver ye same to ye succeeding Steward.

Item. That every Member pay to ye Steward on his Election ye Sum of five shillings. Lay-Vicars excepted.

Item. Every Member to meet exactly at 5 o'Clock in Winter, & 6 in Summer and if any Member come not within an Hour's time after ye Time fix'd he shall forfeit ye Sum of 6 Pence.

Item. The Steward to demand from every Gent: or Lady coming to hear ye Performance ye Sum of 6 Pence to be apply'd to ye Use of ye Club.

Item. The Steward to expend no more than One Shilling in Liquor at any one Club-Night.

Item. That ye Members present (before they separate) shall fix on ye Music to be perform'd upon ye Club-night next following, & that they deliver a Paper of ye same to ye Steward for ye Time being.

Item. All further Rules & Orders that ye Club shall think proper to make shall be forthwith enter'd in this Book by ye Steward for ye Time being:
And that these Rules & Orders & all future Rules & Orders be sign'd by ye several Members of this Club.
December 18 1739.

Every quarter, one of the members, presumably one of the performers, was elected as steward. His duties included taking

the money, keeping records, looking after the society's books and making sure the room was clean and that candles and "a good fire" were provided. At the beginning of each quarter the steward also recorded the names of the subscribers.

Subscribers included: David, Peter and George Garrick;¹⁰ Cathedral dignatories such as Chancellor Smallbroke, Archdeacon Smallbroke, Canon Samuel Smallbroke, Nicholas Penny (the Dean), Doctor Edmund Bateman (Canon of Lichfield) and Thomas Newton (later Bishop of Bristol);¹¹ professional people such as Francis Cobb, the banker and Dr Woodhouse, a physician; Mrs Hunter, wife of the Master of the Free Grammar School;¹² and representatives from many of Lichfield's best families such as the Howards, Walmisleys, Swynfens, and a number of county families such as the Rempingtons of Amington Hall, the Arblasters of Longdon, the Pyetts of Hounds Cheadle, and the Turtens of West Bromwich.¹³ The number of subscribers grew steadily from fourteen in Christmas 1742, to nearly forty in June 1744.¹⁴ Subscribers were entitled to two tickets: in Michaelmas 1744, fifty-four were issued, but in June 1744, the number had dropped to thirty-nine for the summer concerts (see table 1, p.129). There were generally one or two visitors each evening, but although income from the "audience" was recorded, they were not listed by name.

Table 1: Subscribers to the Lichfield Music Society

Michaelmas 1744

Marshall Rider Steward

Mrs Walmisley 1, 2

Mr Garrick 3, 4

Mrs Vyse 5, 6

Mrs Brown 7, 8

Miss Turton 9, 10

Miss Levett 11, 12

Mr Sudell 13, 14

Mrs Edge 15, 16

Mrs Howard 17, 18

Mrs Swynfyn 19, 20

Mr Pargiler 21, 22

Mr James Robinson Jun^r 23, 24

The Rev^d Mr Smart 25, 26

Mr Rich^d Rider 27, 28

The Rev^d Mr Thomas White 29, 30

Mr Green 31, 32

Mr Marshall Rider 33, 34

Mr Nott 35, 36

Mr Broome 37, 38 [39 and 40?]

Mr Vernon 41, 42

Mr "Arch" Smallbroke 43, 44

Mrs Penny 45, 46

Mr Simpson 47, 48

Mr Egington 49, 50

Mr Dean Penny 51, 52

The Revd Doctor Bateman 53. 54

24 June 1744

Richard Greene Steward

Mr Garrick 1, 2

Mr Robinson 3, 4

Revd Mr Thomas White 5, 6

Miss Newton 7, 8

Mr Theops Buckeridge 9, 10

Dr Wickham 11, 12

Mr Willington 13, 14

Miss Sneyd 15, 16

Mr Egington 17, 18

Mr Levett 19, 20

Mr Cobb 21, 22

Mr Jos Simpson 23, 24

Mr Dolman 25, 26

The Revd Mr Smart 27, 28

The Revd Mr Vyse 29, 30

Mrs Swinfen 31, 32

Richard Greene 33, 34

Mr Ed. Sudall 35, 36

Mr Richard Rider 38, 39

The rules of 1739 stated that "ye Members present", probably only the performing members, "shall fix on ye Music to be perform'd upon ye Club-night next following, & that they deliver a Paper of ye same to ye Steward". No details are given of what was performed although a page towards the end of the accounts, dated April 1747, includes a list of the music belonging to the society. Their collection included concertos by Corelli,

Geminiani, Handel, Tassarini and Vivaldi, sonatas by Corelli and Humphries, and Handel's Select Airs.¹⁶ The latter may have been purchased from Thomas Spateman who was one of the vicars choral.¹⁶ At the bottom of the list, a note stated "several other books wanting". As Timothy Rishton points out, these may have included music, presumably concertos, by Lampugnani and Giovanni Sammartini which the society had purchased in Christmas 1745.¹⁷ Several payments are also recorded for "writing music" and for binding books.¹⁸

The only references to musical instruments were in January 1744 when £2 was paid "for a Base Viol"; on 1 September 1744 when Mr Marshall was paid 1s. for "a Bass string"; and in May 1743 when Mr Edmonds was paid 10s.6d. for mending the harpsichord.¹⁹ In 1740 an organ, built for the cathedral by Father Smith, was removed from the loft of the Lady Chapel and put in the hall of the vicars choral where it was probably used by the music society. The instrument remained there until 1745 when "a great number of soldiers quartered in the room broke it open and burnt most of the wooden pipes".²⁰ Although the music society continued to meet during this period, the soldiers had damaged the hall, as evidenced by the accounts for October 1745 which record payments to the whitesmith and joiners, for mending the ceiling, buying new curtains and cleaning the hall.

Occasionally, concerts were given by visiting musicians under the auspices of the music society. On 26 March 1745, 2s.6d. was paid to "Mr. Fowle for fiddling"; on 13 May 1746, 1s. was given to

"the trumpet";²¹ and, in August 1746, Musgrave Heighington gave a concert.²² As previously stated, Heighington, a singer and a violinist, appeared in concerts in towns such as Birmingham, Spalding and York, and programmes invariably included performances of his own music.²³

There are several advertisements in Birmingham newspapers in the period 1741 to 1754 for concerts in Lichfield. From these it appears that concerts were held on St Cecilia's Day, and during race-week. On 29 August 1743, the following advertisement appeared in the Birmingham Gazette:

On THURSDAY the First of SEPTEMBER, AT The TOWN-HALL in LITCHFIELD [sic], Will be perform'd A CONCERT of Vocal and Instrumental MUSICK. Beginning precisely at Eleven o'Clock in the Morning, and to end before One. Tickets to be had at Mr. Bailey's, Bookseller in Litchfield [sic], Price 3s, N.B. None to be admitted without Tickets.

The concert, which took place during race week, was almost certainly held under the auspices of the music society since an entry in their accounts in the following October recorded

Recd from a concert Sept.1	£24 13s.
Disburs'd in Expenses	£10 10s.6d.

If tickets had cost 3s. each there would have been over 160 in the audience. The society made a profit of £14.2s.6d.; the expenses may have been for the hire of the hall and fees for the performers. In August 1747, and again in 1748, similar concerts were advertised. In race week 1748, the concert was for the benefit of Wood and Bridgman:

For the BENEFIT of Mr. WOOD and Mr. BRIDGMAN, At the Town-Hall in Lichfield, on Wednesday the 31st ofth Instant August, will be A Concert of Vocal and Instrumental Musick, Consisting of Pieces Selected from the most Celebrated Authors. The Vocal Parts by Mr. BRETT and other Voices. Tickets to be had at the George Inn, and at Mr. Richard Bayley's, Bookseller in Lichfield, at Two Shillings and Sixpence each. To begin at Ten o'Clock in the Forenoon.²⁴

Mr Wood was presumably Henry Wood, who was one of the society's paid-performers,²⁵ while Mr Bridgman was the proprietor of the Pleasure Gardens at the Sign of the Apollo in Aston, Birmingham. Although the identity of Mr Brett is not known, he appeared in concerts at the Duddlestone Gardens and also at Hereford.²⁶ By 1750, the entertainment during race week had been extended to include two morning concerts which were given at the Town Hall.²⁷ On that occasion, the concerts were for the benefit of a Mr Edmonds and a Mr Bird who were both clergymen. Although Mr Edmonds belonged to the music society, Mr Bird may not have done.²⁸

Evidence that the society also celebrated St Cecilia's Day is shown by an advertisement for a concert at the Town Hall in November 1745:

Whereas [sic] Friday the 22d Instant, is the Anniversary of St. Cecilia, (that being Market Day) the same will be celebrated at the Town-Hall on Monday the 25th, where will be a CONCERT of VOCAL and INSTRUMENTAL MUSICK. To begin at Five o'Clock. N.B. Tickets may be had at the Three Crowns.²⁹

The St Cecilia's Day concerts were an important part of the city's

musical calendar, and the festival was still being celebrated at the end of the century:³⁰ indeed the society probably became known as the St Cecilian Society of Lichfield since a society of that name subscribed to a number of works including concertos by Avison, Bond and Mudge.³¹

No records survive for the society for the period after 1747, but newspaper advertisements show that it continued to meet with a brief closure around 1757 while the college hall was refurbished: an advertisement announced that the hall would be reopened on 1 November 1757 with a concert.³² Tickets cost 5s. and since a great deal of company was expected, ladies were requested to "appear without hoops". It is not certain whether the subscription concerts continued to be held during the refurbishment, but a notice in Aris' Birmingham Gazette on 23 October 1758 announced

THAT the LICHFIELD CONCERT will begin for the Winter Season upon Thursday the 19th of October Instant, with a BALL, and be continued on the following Tuesday Nights, viz. October 31, Concert only; Nov.14, Concert and a Ball; Nov.28, Concert; Dec.12, Concert and Ball; Dec.26, Concert; Jan.9 1759; Concert and Ball; Jan.23 Concert; Feb.6, Concert and Ball; Feb.20, Concert; March 6, Concert and Ball; March 20, Concert only; And whereas it has been advertised at Half a Guinea for the whole Season, it is now, for particular Reasons, thought proper to fix the Subscription at Five Shillings for each Quarter.
William Inge, of Thorpe Esq; Steward.³³

Before the season commenced a concert was held for the benefit of Mr Saville, one of the vicars choral who was probably one of

the society's leading performers.³⁴ Similarly, a benefit concert for him was also held in the following year at the commencement of the season.³⁵

Although the society at Lichfield appears to have been started by members of the vicars choral (as at Hereford and Wells), by the 1730s. clerical families and local professionals, as well as members of the gentry, also belonged. Little is known of its subsequent history except that it continued, known as the St Cecilian Society, into the second half of the eighteenth century, with a Catch Club apparently replacing it sometime later.³⁶

CHAPTER FIVE

SALISBURY

The people of Salisbury are gay and rich, and have a flourishing trade; and there is a great deal of good manners and good company among them.¹

So wrote Daniel Defoe in 1724. In the eighteenth century Salisbury was one of the most important intellectual and cultural centres outside London. The city's main industry was cloth, and the export to Turkey of fine flannels and long cloths, known as "Salisbury Whites", was a major source of the city's wealth.² The Blue Boar Coffee House, which was situated near the market place, was a favourite meeting place for the gentry. Most of the city's social life, however, revolved around the Cathedral Close where, from the late seventeenth century, extensive rebuilding had been carried out on a number of its buildings.³ The Close was increasingly inhabited by laymen: residents included Thomas Chubb, the theologian; James Harris, a leading intellectual; Dr Heale and Dr Goldwise, who were surgeons; Thomas Mompesson, the architect, and, for a short time in the 1740s, Henry Fielding.⁴

Salisbury was renowned for its music. As early as 1700 the Society of Lovers of Musick held concerts to celebrate St Cecilia's Day⁵ and, as the century progressed, the celebration turned into an important annual festival which lasted for several days. It is not known whether the Society of the Lovers of Musick was officially constituted as a music society, but evidence

suggests that musical life was active in the late seventeenth century. In 1698, Arthur Collier records in his Memoirs having violin lessons from "Mr Hull", presumably Edward Hull, who had been one of the lay-vicars.⁶ Thomas Naish, who was one of the vicars choral, also gave music lessons, and in his diary (1696-1708) he records participating in the St Cecilia's Festival at Salisbury and Wells.⁷

Musical activity was not confined to members of the cathedral, however. During the 1720s and 1730s, the names of several other people from Salisbury appear on subscription lists to publications of music. In 1724, a Mr Stillingfleet and a James Robinson ("dancing master in Salisbury") subscribed to Cluer and Creak's Pocket Companion;⁸ in 1731, James Ash, Esq. subscribed to Festing's op.2 solos and, in 1734, to his op.3 concerti;⁹ and James Harris, a major figure in Salisbury's musical life, subscribed to a number of Handel's works.¹⁰ There was also sufficient musical activity in the city to support William Huttoft's musical instrument making business which had been started by 1725 in Catherine Street; in 1741, Benjamin Banks, a violin and guitar maker, became his apprentice.¹¹ Nevertheless, despite the evidence for musical activity, the first reference to a music society in Salisbury appears as late as 1740 on a subscription list to Handel's op.6 concerti.¹² Few details of the society are known, but by 1740 it probably met at the Assembly Rooms in New Street.¹³

Concert advertisements in the Salisbury Journal, dating from 1746, are the main source for this study.¹⁴ With the

exception of those for the St Cecilia's Day celebrations, nearly all the concert advertisements were either for benefit concerts during assize or race week, or for concerts outside Salisbury in which musicians from the city participated.¹⁵

Benefit Concerts for Augustine Spittel and William Young

In June 1746 and August 1747, benefit concerts were held for Augustine Spittel and William Young. The first concert, a benefit for Signora Avoglio, Augustine Spittel and William Young, was held in June 1746 at the Assembly House at the New Inn. The advertisement which appeared in the Salisbury Journal stated:¹⁶

Salisbury June 16th 1746,
For the BENEFIT of Seigniora Avoglio, from ITALY, AND
William Young, and Augustus Spittel, of the City of Sarum,
MUSICIANS; Will be Performed at the Assembly-House in
New-Street, On Monday the 23rd Instant, A CONCERT OF MUSICK,
with several Italian and English SONGS, to be Performed by
SEIGNIORA AVOGLIO. There will be a BALL after the CONCERT.
Tickets at 2s.6d. each, to be had at the Assembly-House, the
Mitre Coffee-House and the said William Young's, and
Augustus Spittels.

Signora Avoglio may have been a visiting musician, but Spittel and Young probably resided in Salisbury; they may have been the city waits who were the beneficiaries of the evening concert of the St Cecilia's Day Festival in October 1746.¹⁷ In race-week 1747 another benefit concert for Spittel and Young was advertised.¹⁸ Once again the concert was held at the Assembly Rooms in New Street on a Monday, though no details are provided of the programme.

Another person who was active in the city's musical life was a Mr Fleming. Between 1746 and 1748, several concerts were held at the Assembly Rooms in New Street for his benefit.¹⁹ The first was held in August 1746, possibly in race-week; no details of the programmes are given, but a notice at the end of the advertisement stated that after the concert "Mrs. FLEMING will Perform Two STAGE DANCES, With MUSICK and CLOATHS Applicable to their Characters".²⁰ In September 1747, and again in August and September 1748, concerts were held for the benefit of Fleming; the first featured a performance of "the Ninth Solo of Corelli" by a child aged nine, who, it was claimed, would accompany Mr Fleming in "a grand Italian Solo";²¹ and the third, a new solo to be performed on the violin by Mr Fleming.²² The concerts in August were probably arranged to coincide with race-week, but the ones in September may have marked the end of a summer series of concerts.²³ The band for Fleming's benefits may have included members of a town music society, but, as can be seen from the advertisement below, in September 1748 French horn players from London also participated in his concert:

SALISBURY.

For the BENEFIT of Mr. FLEMING; At the ASSEMBLY-ROOM in NEW STREET, On TUESDAY the 6th of SEPTEMBER, Will be a grand CONCERT of Vocal and Instrumental MUSICK. Particularly he is to be assisted by Two celebrated French-Horns from the Opera House; And likewise, the famous March in JUDAS MACABEUS, Accompanied by the Original SIDE DRUM. To conclude with a BALL. Tickets to be had at the Printing Office, Assembly-Room, and at most of the Inns at Two Shillings and Six-pence each.²⁴

The French horn players were almost certainly Hirner and Leander who participated in "an ENTERTAINMENT of MUSICK" at the Assembly Rooms on the following Friday.²⁵ Fleming seems to have had a prominent role in Salisbury's musical life, and since he was a violinist, he may have led the band at a local music society.

Concerts by visiting musicians were also given in Salisbury. In January 1747, a benefit concert for a Philip Phillips from Oxford was held at the Assembly Rooms;²⁶ and in September 1748 another concert was held for his benefit which featured "a Solo on the Hautboy, by Philip Phillips, of his own composing".²⁷ Philip Phillips was based at New College, Oxford but gave concerts in towns throughout the West Country.²⁸ The French horn players Charles and son may have visited Salisbury on several occasions. In 1751, a concert for their benefit was advertised which stated

At the New Assembly Room in Sarum, on Monday, the 18th of this Instant. Will be Perform'd a CONCERT of MUSICK. The French Horns, by Mr. Charles, Senr. and Junr. from London. Several Concertos and Duets will be Perform'd on French Horns intirely New. With a Solo, and a Concerto of Seignior Geminiani on the Violin, perform'd by Mr. Charles, Junior. After the CONCERT will be a BALL. Tickets, to be had at the Assembly-Room, at 2s.6d. each. To begin at Six o'Clock.²⁹

In August 1752, a benefit concert was advertised for Antonio Pizzolato.³⁰ Pizzolato had worked in Dublin, Norwich and York;³¹ it is not known how long he stayed in Salisbury. The concert was arranged for Tuesday 11 August at the Assembly Rooms:

according to the advertisement, the programme included several pieces which were "entirely New, particularly TRIOS and SOLOS perform'd by him &c."³²

Concerts were an important part of the entertainment during race-week, there being normally two balls and one evening concert.³³ Before 1753 these were held at the Assembly Rooms in New Street, and after, at the Fountain Tavern. According to the advertisement for the concert in 1753, the programme would feature a performance of Handel's "Pastoral", presumably Acis and Galatea;³⁴ a note at the end of the advertisement stated that "There will be a very good Band of Music, with several additional Hands from Oxford, &c.". The concert does not seem to have taken place, however, since a subsequent advertisement stated that "on the middle Night (the Concert not being approv'd of) the Great-Room will be illuminated with Wax as on the Ball Nights".³⁵

Most concerts in the period 1746-51 appear to have been held at the assembly rooms in New Street. The rooms were one of the most spacious in Salisbury³⁶ and, by 1746, they were owned by a Mrs Toy.³⁷ They were used for assemblies and almost certainly for the music society. Each autumn the evening concerts of the St Cecilia's Festival were held there, and, in October 1750, a new organ was opened at the first evening concert, which featured a performance of Handel's Messiah.³⁸ By January 1751, Mrs Toy may have died, since an advertisement appeared in the Salisbury Journal announcing that the assembly house in New Street was to

be let.³⁹ The rooms were taken over by Alfred and Mary Tockett who stayed there for a few years before moving to the assembly rooms at the Fountain Tavern in July 1755.⁴⁰

During the period 1753-9, four benefit concerts for the Tocketts were advertised to take place at the assembly rooms in the Fountain Tavern.⁴¹ Three of them took place in the summer; the other, which was arranged for 30 November 1756, may have been to celebrate St Cecilia's Day. Each of the concerts featured a performance of a dramatic masque or an oratorio by Handel. In July 1753, and again in August 1757, Acis and Galatea was performed; in August 1759, Alexander's Feast; and, in November 1759, part of Messiah. No other details of either the programmes or the performers are given in the advertisements, but the concerts may have been held under the auspices of the Music Society. A note at the end of the advertisement in August 1757 stated that "The Subscription Concert, which was to have been on Thursday the 11th Inst. by permission of the Gentlemen Subscribers, is put off to Thursday the 18th, on Account of the Ball on Wednesday next."⁴²

Musicians from Salisbury took part in a number of concerts in other towns. In December 1743, musicians from Oxford, Salisbury and Bath participated in a day of music-making to celebrate the opening of a new organ in St John's Church, Devizes;⁴³ in March 1744, they took part in another concert in Devizes, this time for the benefit of William Lashley;⁴⁴ and, in September 1750, performers from Bath and Salisbury, together with "some of the

most eminent Opera Hands", returned to Devizes to take part in a two-day festival of music.⁴⁵ By 1750, the festival had become established as an annual event modelled on the Three Choirs Festival: the programme comprised a performance of church music in St John's Church in the morning, and a concert at the Town Hall in the evening.⁴⁶ In July 1756, "hands from London and Salisbury" gave a performance of Handel's Alexander's Feast at the Assembly Rooms in Blandford on the second day of the races;⁴⁷ and, in February 1757, musicians from Salisbury, Bath, Chichester, Oxford, and Wells took part in performances, on successive nights, of Handel's Judas Maccabaeus and Messiah at the Great Music Room in Bristol.⁴⁸ Similar bands played in Bristol on a number of occasions and, in January 1756 and August 1758, musicians from Wells, Worcester, Salisbury and Gloucester took part in the city's music festival.⁴⁹

The Music Society

People associated with the cathedral probably formed the nucleus of the music society. The vicars included several members of the Biddlecombe and Corfe families, among whom were several notable musicians,⁵⁰ as well as people such as the organist, John Stephens (1746-80), who participated in the St Cecilia's Day festival, taught music in the neighbourhood and probably played the harpsichord in the music society.⁵¹ In March 1757 and March 1759, "Biddlecombe from Salisbury" appeared in concerts at the Music Room in Oxford.⁵²

Gentlemen from the city also played an important part in the society; indeed, James Harris was one of the most important figures in the city's musical life. Harris was born in Salisbury and educated at the Grammar School in the Cathedral Close.⁵³ At the age of 16 he went as a gentleman-commoner to Oxford, and by 1733 he had returned to Salisbury, where, according to a memorial in the cathedral, he devoted himself to "a most austere study of classical philosophy". In 1744, his first publication appeared which was entitled Three Treatises on Art, Music, Painting and Poetry, and a Dialogue Concerning Happiness.⁵⁴ His studies did not prevent him from participating in the city's social life, and his house became the gathering place for fashionable society and the scene of evenings of music-making.⁵⁵ The Harris family were great patrons of Handel: James Harris subscribed to a number of his works, some of which were performed at the St Cecilia's Festival, and others, at the music society.⁵⁶ Harris was probably one of the society's performing members: he may have directed the band, since, in 1764, Thomas Morrell describes hearing a performance of Handel's Jephtha "finely perform'd at Salisbury under Mr Harris".⁵⁷

Festival

One of the most important social events in Salisbury was the annual music festival. The festival had its origins in the St Cecilia's celebrations which took place on 22 November from 1700.⁵⁸ At this time the celebrations comprised a performance of church

music in the cathedral on, or near to, St Cecilia's Day, but, by 1740, an evening concert at the Assembly Room had been introduced⁵⁹ and, by 1748, the festival had been further extended to a two-day event which took place at the end of September or at the beginning of October before the commencement of the season.⁶⁰ This would have enabled people from out of town to attend, and musicians from London and other musical centres to participate. As late as 1751, the event was referred to as "the St Cecilia's Festival", but it is perhaps significant that a newspaper report of 1753 referred to it as "The Anniversary Musical Festival".⁶¹

Many features of the Festival suggest that it was modelled on the Three Choirs Festival. Its programme of morning performances of church music in the cathedral and of oratorios in the Assembly Room at night was almost identical to it;⁶² although an important difference was that, by the mid-1740s, most and possibly all of the music at the Salisbury Festival was composed by Handel.⁶³ William Hayes, who is known to have conducted the festival at Salisbury in 1750 and 1752, participated in the Three Choirs Festival for a number of years⁶⁴ as was also the case with many of the other participants.⁶⁵

Performers came from many of the musical centres in the south: an advertisement for the 1752 festival stated that "There will be Performers, Vocal and Instrumental, from London,

Oxford and Bath".⁶⁶ On that particular occasion, there were eighteen vocal performers, including Hayes, his two sons and Mr Freeman, and a band which comprised sixteen violins, two oboes, two violas, four cellos, two double basses, a bassoon, a harpsichord, French horns, trumpets and drums.⁶⁷

The festival was a great social occasion, and people came to Salisbury from quite a distance. As early as 1700, Claver Morris, a physician and keen amateur musician, came from Wells,⁶⁸ and in 1753 more than four hundred attended the concert in the Assembly Room on the first night, and between three and four hundred the night after.⁶⁹ A newspaper report in 1752 records the names of nearly fifty people who attended; the "numerous and brilliant Audience" included members of the county as well as some important patrons of music.⁷⁰

Although it is outside the scope of this study to present a history of the festival, I have included a brief summary in order to put the main subject matter in context. Two main points emerge: first, as the century progressed and the gentry became involved in music societies in increasing numbers, the St Cecilia's celebrations changed into a fully-fledged music festival. The festival was a great musical and social occasion to which many were undoubtedly attracted by "the company" and singers and musicians from Oxford and London. The "new style"

festival was almost certainly initiated and organised by members of the music society. Secondly, although the prominence of Handel's music in the festival was partly due to the influence of James Harris, a personal friend of Handel, Handel's music was becoming enormously popular throughout the country, as a result of his success in London and the subsequent proliferation of music festivals across Britain.

CONCLUSION

The ensuing discussion is based on the five centres on which this study focuses. In order to set this study in the broadest possible context, however, information concerning places other than the five chosen centres has, where appropriate, been included. This is particularly so in the first part of the conclusion, where a general picture is presented of music societies and musical life throughout the country. Comparisons are made concerning the organisation and repertoire of concerts, music societies and festivals; similarities in their history and development are also considered, along with other related aspects of musical life, such as the occupations and activities of provincial musicians. Relationships between musical centres throughout the United Kingdom are commented on, drawing particular attention to musicians who toured the country appearing in concerts. The second part of the conclusion considers in what ways the five chosen centres were typical of centres elsewhere. In particular it considers how significant connections with the cathedrals were in the continuing development of music societies.

I

From his study of local newspapers, the late Michael Tilmouth concluded that concert-giving outside London did not really begin to develop until about 1720.¹ Since concerts were generally not

advertised in the provincial press much before this date, this statement is hard to contradict or verify; nevertheless it is clear that by the beginning of the eighteenth century, there were music societies in at least some towns throughout Britain. As already shown, one of the earliest was founded at Hereford by members of the vicars choral. At a time when entry to the clerical profession was restricted to graduates, music societies founded by clergymen were inspired by, and to some extent modelled on, those at Oxford and Cambridge.

The clergy's involvement in music societies was a major factor in helping the societies to develop into what were primarily cultural organisations. Many of the clergy were younger sons of the gentry.² They had a classical education and no doubt many had been on "The Grand Tour". They mixed easily with what may have been a comparatively small number of other gentry who were involved in music societies in the early eighteenth century - a relationship which was to prove crucial in succeeding years. The clergy's influence was also reflected in the repertoire, particularly in the prominence of seventeenth-century Italian motets.³ Music by composers such as Borri, Carissimi, Fiocco and Steffani seems to have been particularly revered:⁴ it was performed in an Oxford music society, and seems to have been in the repertoire in York and Wells.⁵ Another sign of the clergy's involvement in early provincial music societies was that nearly all musical festivals and occasions were connected with the church in some way: the Three Choirs Festival was founded by an association of members of the music societies and of

the cathedrals;⁶ the practice of having a service with music in a church or cathedral on St Cecilia's Day was probably also perpetuated because of the clergy's influence.⁷ Both the morning concerts of the St Cecilia's and Three Choirs Festivals were services with music: programmes invariably included Purcell's Te Deum, a piece which had been performed at the Festival of the Sons of the Clergy since the late seventeenth century.⁸

Although this study is confined to cities with old foundation cathedrals, clergy founded music societies in many other places. Music societies in Gloucester and Worcester almost certainly pre-dated the founding of the Three Choirs Festival around 1717;⁹ similarly, in Norwich, there was probably a music society by 1714 and there may also have been societies in places such as Canterbury and Winchester.¹⁰ The extent to which these societies were connected with the cathedrals is not always known, but even in places where there was not a cathedral, membership of music societies often included a large number of clergy.¹¹

From the second decade of the eighteenth century, the membership of many music societies, particularly those in regional centres, began to grow dramatically.¹² Although this was largely due to the economic and cultural development of towns, it was aided by the increased demand for music and the rest of the arts created by the prevailing social ethos. From the mid-seventeenth century, the numbers of noblemen sending their sons to university had diminished and, as Lawrence Stone commented, "social polish, good breeding, good manners, a knowledge of

foreign countries and an amateurish understanding of art and architecture" became more highly esteemed than a university education.¹³ Consequently, during the first half of the eighteenth century, the gentry (as well as those aspiring to their ranks) became involved in music societies in increasing numbers. Music societies also increased in wealth and influence and they slowly developed into larger and more fashionable institutions. Most of those which met on cathedral premises moved. Some went to coffee houses or taverns, or, more commonly in the 1730s and 40s, to newly-built assembly rooms.¹⁴ Balls were introduced after at least some concerts,¹⁵ and festivals featuring leading performers from London and Oxford proliferated.¹⁶ As music societies became more wealthy, their profits increased; the money raised was usually put towards hospitals, or civic improvements, or was donated to the poor.¹⁷

Although the organisation of music societies invariably remained in the hands of the performing members, by the mid-1720s most societies seem to have admitted non-performers as subscribers. By 1744, Lichfield, which was a comparatively small cathedral town, had nearly forty members; in 1755, the music society in the market town of Hereford had eighty-one non-performing members; while for some years the number of subscribers at the more fashionable city of Edinburgh was limited to seventy.¹⁸ Numbers expected at concerts are easier to estimate: in 1743, over one hundred and sixty tickets were sold for a concert during race week at Lichfield Town Hall; and,

according to a newspaper report in 1753, between three and four hundred came to the St Cecilia's Festival at Salisbury.²⁰

Many societies also admitted ladies as subscribers; this was certainly the case in Lichfield where, by the 1750s, each subscriber, irrespective of gender, was allocated two tickets.²¹ In Hereford in 1749, gentlemen subscribers had a ticket "to introduce a lady" and an additional thirty tickets were printed each night for ladies to buy at 2s. each.²² The admission of ladies sometimes met with hostility. In York in 1728, a separate mixed society was started since ladies were rigidly barred from those which existed.²³ Similar problems in Lincoln may have led to the formation of "the ladies music society".²⁴ It seems extremely unlikely that any society allowed ladies to perform, although programmes of concerts by visiting musicians sometimes included a vocal item by an accompanying wife or daughter.²⁵

Music societies seem to have been fairly standardised organisations. The main series of concerts took place in winter from October or November to April, during which time the gentry were in town.²⁶ Some met fortnightly, and some weekly. Benefit concerts for the leading performers were generally held at the end of each concert series and, as the accounts of Darcy Dawes show, as early as the 1720s occasional concerts were held during summer by visiting musicians.²⁷ In Canterbury in the 1730s, and in Lichfield from the 1740s, there were also summer series of subscription concerts; the concerts in Canterbury were arranged

for those visiting the wells,²⁸ whilst those in Lichfield presumably catered for those who resided in the city, particularly for the clerics whose duties kept them in town for most of the summer.²⁹

Concert machinery was also similar: tickets for benefit concerts were invariably sold at coffee houses and taverns in the locality, and sometimes at the home of the leading performer. The standard price was 2s.6d., although there were a number of exceptions. Tickets cost 3s. for admission to concerts in Mr Sawyer's Room in Birmingham in 1743; 3s. for admission to Charles Burney's subscription concert in King's Lynn in 1753; and in 1759 non-subscribers to Mr Whatley's concert at Cirencester were expected to pay 5s. for admission.³⁰ Ticket prices for concerts during music festivals or race week often rose to 5s., the standard price for concert tickets in London and for gallery seats at the opera.

There was more variation in subscription prices. At Aberdeen the annual subscription was 5s. compared, at one point in 1752, with £2.2s. in Edinburgh;³¹ in 1749 Hereford subscribers paid 2s. a night and non-subscribers 2s.6d.;³² in 1743 at York non-subscribers paid 5s. for half a season, and from 1751 7s.6d.;³³ in 1758 in Lichfield a subscription rate which had been set at 10s.6d. a quarter was reduced to 5s.³⁴ Since it is not clear whether societies charged an annual or quarterly subscription as well as a fee for each concert, accurate comparisons are impossible to make.

In what appears to have been an attempt to emulate London, some music societies, particularly in larger towns such as Bath, Edinburgh and York, engaged foreign musicians.³⁵ As already stated, it is not known whether they were recruited in London or whether would-be employees toured the country in search of employment; nevertheless, their presence helped to promote Italian music and their first-hand experience of music on the continent both enriched and stimulated musical life. Many foreign musicians worked in several different centres, staying in each place for only a few years, or sometimes months. Their movement around the provinces did much to develop links within the musical community; their passage may well have been eased by recommendation on the grapevine.³⁶

Many societies employed local professional musicians such as waits and church organists to lead the band. As already shown, the city waits took an active part in musical life in Exeter, Hereford, Norwich and Salisbury.³⁷ In Hereford, Worcester waits were employed as oboists,³⁸ and at York, waits from Leeds, Ripon and Wakefield were enlisted as violinists and oboists to play for the entertainment during race-week.³⁹ Although the ability to play the oboe was sometimes a prerequisite for joining the waits,⁴⁰ they generally played a variety of instruments. An inventory, dating from 1703, of Joseph Shaw, one of the York waits, included two violins, two flutes, one oboe and one cornet.⁴¹ As table 1 illustrates below, one of his successors,

Richard Mason, owned a copy of Corelli's solos and Handel's Water Music as well as several instruments.⁴²

Table 1:

An Inventory of the Goods, Chattels and Credits of
Richard Mason (d.1752) late city of York musician deceased

	£	s.	d.
Cash	1	12	0
Hautboy	0	7	6
A Bass Violin 2 Bows	3	3	0
A fiddle and 2 Bows and a case	1	10	0
Corelli's solos	0	2	6
Handel's Water Music	0	1	0
Another Hautboy	0	5	0
A musick book	0	1	6
A dozen songs	0	2	0
4 Books	1	16	0
Cloths	3	3	0
A Pair of Buckles	0	4	0
Linnen	0	16	0
Two Hatts	0	2	6

Most of the waits were probably fairly good musicians; Charles Burney's comments about one of the Shrewsbury waits was slightly disparaging, however:

I remember, very early in my musical life, to have heard one of the town waits, at Shrewsbury, vamp a base upon all occasions, he being utterly unable to read any one [note?] that was written; and as my ears were seldom much offended by the dissonance, I suppose that, by habit, he contrived at least to begin and end in the right key, and was quick in pursuing accidental modulation.⁴³

Church and cathedral organists were also active in music societies both in towns and rural districts. As already noted, in the 1720s and 1730s, Samuel Smith, the organist at Tiverton, played the continuo regularly in concerts in Exeter;⁴⁴ from 1720

until his death in 1754, Henry Swarbrick was involved in the music society at Hereford;⁴⁵ and from 1735, James Nares participated in the Music Assembly at York.⁴⁶ Many organists travelled around the surrounding districts giving concerts, lessons and tuning keyboard instruments. In the 1740s, benefit concerts for Edward Lyndon, the organist of Ross, were held in places as far flung as Bridgnorth, Monmouth, Ross and Wolverhampton;⁴⁷ Henry Swarbrick gave lessons within a ten mile radius of Hereford;⁴⁸ and, in the 1720s, Nathaniel Priest, the organist at Bristol, had pupils whom he taught regularly as far as twenty-four miles away in the village of Shaw in Wiltshire.⁴⁹

People who were involved in music societies sometimes opened coffee houses and inns which could be used as venues for concerts and music societies. Around 1740 the Woodcocks took over a coffee house in Hereford which was used for many years for assemblies and concerts as well as for the regular meetings of the Music Society;⁵⁰ similarly, in Salisbury the Tocketts took over the Assembly Room in New Street and later the Fountain Tavern.⁵¹ Assemblies and music societies in villages invariably met in an inn, and many of these had organs installed in their "great" or assembly rooms.⁵²

Some local musicians were great entrepreneurs. The violinist Jemmy (James) George, who was one of the paid performers at Hereford and later at Bath, had a side-line in medicine. "Doctor James George" seems to have toured the West Country offering

medicinal cures and services, and testimonials from his satisfied customers appeared in the Bath Chronicle.⁵³ William Flackton, a book-binder and seller in Canterbury, was another enterprising musician. He sold musical instruments, books and accessories and was also active as a composer, teacher and performer.⁵⁴ Barnabus Gunn, who was organist of St Martin's and St Philip's in Birmingham, was postmaster of the town, participated in subscription concerts and in the entertainment at the pleasure gardens in Duddlestone, and still found time for composition and performance.⁵⁵

Few details are known concerning the ensembles; nevertheless, paid-performers generally led the band. When the concerto grosso layout was used, they probably formed the concertino, and when solo concertos were performed, they would have taken the solo parts. The core of the band usually comprised amateur musicians who sang or played the violin or flute.⁵⁶ Ensembles probably varied in size, but, if there were as many as sixteen players in the band at Hereford, the proportion of concertino to ripieno players would have been approximately 1 : 3.⁵⁷ There were probably no French horns in the regular ensemble but, as already stated, oboe parts were often supplied by waits from Worcester.⁵⁸ The ensemble for the 1752 Salisbury festival included eighteen singers, twenty-four string players, oboes, a bassoon, French horns, trumpets, drums and a harpischord;⁵⁹ the band was presumably much larger than those which played at regular meetings of music societies.

One of the most important developments in the country's musical life was the establishment of a network of musical centres throughout the country. One of the ways in which links between them were strengthened was in the participation of musicians from different societies in festivals and concerts away from home. In the 1740s musicians employed by the Music Assembly at York appeared in concerts at the seaside town of Scarborough and in Canterbury.⁶⁰ Charles Clark and son, who were based in Worcester, appeared in concerts in Birmingham, Bewdley, Evesham and Tewkesbury as well as at Hereford.⁶¹ Bands from various music societies also participated in concerts in neighbouring towns and villages. On Tuesday 12 December 1749, "Many gentlemen of Coventry and Lichfield" performed at a concert at Mr Packwood's Great Room at the Cherry Orchard in Birmingham; and an advertisement for a performance of Handel's Acis and Galatea at St John's House, Winchester, stated that "There will be vocal and instrumental performers from Oxford, Chichester, Bath and other places".⁶² Sometimes a group of local musicians gave concerts in several places in succession: on Monday 20 May 1751, the following advertisement appeared in the Birmingham Gazette:

By DESIRE, For the Benefit of Mr. Tayler, Mr. Burney and Mr. Clark,
In the Whitsun Week, ON the 27th of this Instant May, being
Whitsun Monday at BRIDGNORTH; on Tuesday the 28th at BEWDLEY;
and on Friday the 31st at WOLVERHAMPTON will be perform'd, A
Concert of Vocal and Instrumental Music...

Professional musicians touring the country also strengthened links between different musical centres. As already stated, during the summer, musicians from both London and provincial centres toured the country giving performances. In 1729, Matthew Dubourg gave a concert in York in the summer;⁶³ in Canterbury in race week 1743, some of the musicians who had been formerly employed at York gave a concert. The advertisement stated:

A Concerto [sic] Vocal and Instrumental. THE Vocal Part by Signora Constanza Posterla. Particularly several Airs of Operas, The First Fiddle by Signor Piantanida; With several Concertos and Solos; accompanied by Signor Bitti and several other Hands. To be performed this present Wednesday Morning, between 11 and 12 a Clock in the Town-Hall of this City.⁶⁴

Musicians such as Charles and son, Dr and Mrs Heighington and James Parry toured the country extensively (see table 2 below). All three appear to have presented much the same programme in different places: programmes of concerts by Charles were dominated by popular works, particularly by Handel; those given by the Heighingtons tended to feature their own compositions; and those by Parry, the music of Corelli, Geminiani, Handel and Vivaldi performed on the treble [sic] harp.⁶⁵

The repertoire of music societies throughout the country seems to have been fairly standardised. This was partly because a comparatively small amount of music was in circulation,⁶⁶ and partly because of the high degree of contact between professional and amateur musicians in London and the rest of the country. As stated previously, the main sources of information regarding

Table 2: Itineraries of Heighington, Parry and Charles

Dr and Mrs Heighington

SM 1 8 45 Spalding - Town Hall
LR - 8 46 Lichfield Music Society
BG 15 12 46 Birmingham - Theatre Moor Street (Benefit with Gunn)
YC 29 12 47 York - Assembly Room
BG 25 6 49 Birmingham - Birmingham-Concert at Assembly Room

James Parry

YC 20 1 41 York - Great Room at the George in Coney Street
LM 16 2 42 Leeds - Assembly Room
GJ 31 7 53 Worcester - Guildhall

Charles and son 1741-55

SM 10 12 41 Stamford - Great Assembly Room
YC 9 2 42 York - Assembly Room
BD 3 42 Dublin
DJ 17 5 42 Dublin - Smock Alley
appears to have stayed in Dublin until 1743
BO 24 12 43 Bristol - Assembly Rooms St Augustine's Back
BD 20 2 44 London-Haymarket played a horn concerto after a
production of Othello
WPM 22 12 48 Worcester - Town Hall
GJ 17 1 49 Gloucester - Bell Great Room
YC 27 3 50 York - Assembly Room
GJ 31 7 50 Gloucester - Bell Great Room
GJ 23 10 50 Hereford
BJ 4 2 51 Bristol
BJ 6 5 51 Bath
BJ 12 6 51 Bristol - opening of the New Vauxhall at Hotwells
GJ 1 10 51 Ross
SJ 11 2 51 Salisbury - New Assembly Room
BJ 18 5 52 Bristol - opening concert at the Hotwells
BD -- - 55 Edinburgh - a Mr Charles appeared as a clarinettist

KEY: BD = Highfill, Biographical Dictionary; LR = Lichfield
Records: Stafford, William Salt Library, MS SMS 24 (iv)

sometimes instrumental parts.⁸² This brought something of the glamour of the London stage to the provinces and Handel's oratorios soon became a feature of music festivals. Perhaps it is slightly ironic that oratorios were performed not in cathedrals but at venues where concerts were generally held. The evening concerts of the Three Choirs Festival may have been started to provide the opportunity for the performance of oratorios; certainly they had pride of place in the festivals at Oxford and Salisbury.⁸³ As the century progressed, festivals proliferated: Handel became the champion of music in England, and his adoption of the oratorio did a great deal to secure his ascendancy over the musical scene in Britain for much of the remainder of the century.

II

Many comments have already been made in the conclusion about how various aspects of musical life in the five chosen centres compare with those in places elsewhere. Although every centre was unique, certain factors determined the nature of the musical establishment in each place, one of the most important being its status as a social and economic centre. By the mid-1730s, provincial capitals, such as Bristol and York, invariably had prestigious music societies meeting in purpose-built assembly rooms and often employing foreign musicians.⁸⁴ In other county towns, such as Hereford and Salisbury, music societies tended to

meet in inns, and the leading roles in musical life were taken by local musicians, such as waits and organists. In places which were diocesan, but not county centres, such as Lichfield, social and cultural life tended to revolve around the cathedral. Even in the late 1750s, the music society at Lichfield met on cathedral premises, and, until 1747, and possibly beyond, vicars choral played a prominent part in the organisation of the society.⁸⁵

Everywhere was affected by the urban development which characterised the late seventeenth and early eighteenth centuries, but this was particularly so in the large county towns. In these places there were many professional people, besides the clergy, who could use their wealth and influence to develop cultural amenities. Consequently, by the mid-1720s, music societies in such places were generally organised by members of the gentry, along with people from a variety of professions and occupations. Clergy were invariably involved, but, in these large county towns, links which societies may have had with cathedrals were rarely apparent.

The role played by clergy in eighteenth century music societies has been emphasised throughout this study. Two points need to be made about the relationship between clergy and music societies. First, it appears that music societies were most likely to have been founded around the beginning of the eighteenth century in places where there was a nucleus of

vicars choral or other clergy interested in music. Although a constitutional study of new foundation cathedrals lies outside the scope of this study, it seems that this was as likely to occur in cities with either new or old foundation cathedrals. The

composition of cathedral chapters in both new and old foundation cathedrals varied from place to place. After the dissolution of the monasteries,^{however,} new foundation cathedrals generally had between four and twelve canons^{and} services were sung by minor canons and lay clerks.¹ Old foundation cathedrals had secular canons,^{and} the services were sung by vicars choral who were sometimes assisted by lay clerks.² By the eighteenth century, many cathedrals had few vicars choral or minor canons. In Ely, in the period 1730-60, there were generally five minor canons and eight lay clerks;³ around the same period in Gloucester, there were four minor canons and six lay clerks.⁴ In York there were four vicars choral, and in Lichfield there were five, though in other places, such as Hereford, there were many more. In Hereford, members of the twelve vicars choral formed what was surely one of the first provincial music societies outside Oxford and Cambridge. Members of the vicars choral at Wells also played an important part in the music society around the beginning of the eighteenth century.⁵ Later on in the century, in Lichfield, four members of the vicars choral and the organist were among the ten people who seem to have organised the society from 1739.

Secondly, links between cathedrals and music societies tended to remain closest in places which were not large county towns, and where there were comparatively few professional people apart from the clergy. One of the reasons why the society at Lichfield remained so closely associated with the cathedral was that the support from the professional classes, both financial and otherwise, was insufficient to develop the city's cultural amenities. This situation was not helped by the fact that the gentry were torn between supporting cultural events in the county town of Stafford, and those in Lichfield, the diocesan centre.²¹ The link between the cathedral, clergy and music society at Hereford was such that even when the society had moved to independent premises, by the mid-1740s, it continued to be organised by the clergy along with some members of the gentry.²² Insufficient is known about the music societies in Exeter and Salisbury to comment further on the relationships with clergy and cathedral, but it is interesting that in a provincial capital like Exeter, concerts continued to be held in the college hall in the 1750s, and a subscription series of concerts was advertised to take place there in 1763.²³

This study has highlighted the role the clergy played in the development of early provincial music societies and has shown some of the ways in which musical life was affected by urban development. It has shown that the first half of the eighteenth century was a period of expansion for musical life in England,

and that the presence of foreign musicians stimulated rather than repressed musical activity. The importance of regional centres has also been emphasised; these became the English equivalent of court musical establishments on the continent. They provided a focal point for musical activity in an area, a base for professional musicians, and an incentive for amateur musicians to develop their skills. Statements concerning the dearth of home-bred composers and foreign domination loom large in music histories covering the period, and one is all too frequently left with the impression that London was the only place where music was seriously cultivated. It is hoped that this study provides a corrective to such thinking and paves the way for further research in the area.

NOTES TO THE TEXT

notes for pages 1-3

Introduction

1

Peter Borsay, "The English urban renaissance: the development of provincial urban culture c.1680-c.1760", Social History 5 (May, 1977), p.596. Unless otherwise stated the information in this paragraph comes from Borsay, Urban Renaissance and Peter Borsay, "Urban Development in the Age of Defoe", in Clyve Jones (ed.), Britain in the First Age of Party, 1680-1750: Essays Presented to Geoffrey Holmes (London, 1987), pp.195-219.

2

Borsay, Urban Renaissance, p.596.

3

In 1706 the Pump Room was opened in Bath. Harrison's Assembly Rooms were built to the east of the Abbey Church by 1708, and were extended in 1720 to include a ballroom. Assemblies took place in Bath before the building of the Assembly Rooms. See Barry Cunliffe, The Story of Bath (Gloucester, 1986), p.120, and Meg Hamilton, Bath before Nash (Bath, 1978), p.9. Before the opening of assembly rooms in the Bishop's Palace in the mid 1720s, assemblies at York were held at the King's Manor; see p.81.

4

In 1700 these towns had populations of between 2,500 and 11,000; see Borsay, Urban Development, p.198.

5

Ibid, p.199. In 1700 populations were as follows: Bristol (20,000), Exeter (14,000), Newcastle (16,000), Norwich (30,000), and York (12,000).

6

For example Sutcliffe Smith states that between 1720 and 1760 there were several music clubs in Birmingham. See J. Sutcliffe Smith, The Story of Music in Birmingham (Birmingham, 1945), p.13.

7

See for example the list of gentlemen subscribers to the Royal Academy of Music of May 1719. Deutsch, Handel, p.91. See also Chapter 2, pp.70-82.

8

Hawkins, History II, p.700. See also Hugh Scott "London's Earliest Public Concerts", Musical Quarterly XXII (October, 1936), pp.446-57; Scott, "London Concerts from 1700 to 1750", Musical Quarterly XXIV (April, 1938), pp.194-209; and Curtis Price, "The Small-Coal Cult", Musical Times CXIX (December, 1978), pp.1032-4.

9

Hawkins, History II, p.700.

10

These works are listed in the catalogue of Britton's library
ibid, pp.792-3.

11

See ibid, p.807.

12

Ibid, pp.805-6.

13

The concert-room at York Buildings was opened in about 1680. It became a popular venue for concerts, particularly in the late 1680s. From November 1685, weekly performances of music took place at the Dancing School in York Buildings. See John Wilson (ed.), Roger North on Music (London, 1959), p.306, and pp.351-3.

14

See Richard Platt, "Theatre Music I", in H. Diack Johnstone and Roger Fiske (eds.), The Blackwell History of Music in Britain IV: The Eighteenth Century (Oxford, 1990), pp.96-158; and Curtis Price, Music in the Restoration Theatre (Ann Arbor, Michigan, 1979), pp.112-3.

15

For example, subscribers to the 2nd edition of Cluer and Creake's Pocket Companion (1725) of opera arias came from across the country. See Conclusion note 70, p.228.

16

See Chapter 2, p.75.

17

For more on the influence of French music, see North, On Music pp.299-302, and George Dorris, Paolo Rolli and the Italian Circle in London, 1715-1744 (The Hague, 1967), pp.10-11.

18

Hawkins states that at the Restoration, "Meetings of such as delighted in the practice of music began now to multiply, and that at Oxford, which had subsisted at a time when it was almost the only entertainment of the kind in the kingdom, flourished at this time more than ever." Hawkins, History II, p.699.

19

Hawkins, History II, p.699.

notes for pages 5-7

20

G.V.Bennett, "University, Society and Church 1688-1714", in L.S. Sutherland and L.G. Mitchell (eds.), The History of the University of Oxford V: The Eighteenth Century (Oxford, 1986), pp.360-1.

21

See Margaret Crum, "An Oxford Music Club, 1690-1719", The Bodleian Library Record IX no. 2 (March, 1974), pp.83-99. Unless otherwise stated the information in this paragraph is taken from Crum, Music Club.

22

Forty names are listed on the sheet of "Orders to be observ'd at the Musick Meeting" at Mr Hall's Tavern. Ob. MS Top. Oxon. a. 76.

23

William Cooke states that William Husbands graduated as an MA at Christ Church in 1687 before joining the vicars-choral at Hereford in 1692. H., MS William Cooke, "Biographical Memoirs of the Custos and Vicars admitted to the College at Hereford from 1660-1823", third series I, no.18; see Chapter 1, pp.18-19. George Llewellyn became rector of Condover in 1705 and remained there until his death in 1739. See Percy Scholes, The Great Dr.Burney: His Life, His Travels, His Works, His Family and His Friends I (Oxford, 1948), p.6; and Slava Klima, Garry Bowers and Kerry Grant (eds.), Memoirs of Dr. Charles Burney 1726-1769 (Lincoln, Nebraska, 1988), pp.20-1.

24

Lbl, Harleian MS 4899, 2 September 1699, quoted in Christopher Wordsworth, Social Life at the English Universities in the Eighteenth Century (Cambridge, 1874) I, p.199. See Michael Tilmouth, "Chamber Music in England, 1675-1720" unpublished Ph.D dissertation, University of Cambridge, 1960, p.114.

25

J.G. Schelhorn (ed.), Herrn Zacharias Conrad von Uffenbach Merkwürdige Reisen durch Niedersachsen Holland und Engelland (Ulm, 1753-4) III, p.12, quoted in J.E.B. Mayor, Cambridge under Queen Anne (Cambridge, 1911), p.133.

26

Oxford, Balliol MS 461, "The Diary of Jeremiah Milles 1675-1740". See also John Jones, Balliol College: A History 1263-1939 (Oxford, 1988). In his diary Milles also mentions being at "a consort of Musick" on 31 July 1701; being at "ye Musick-Meeting till 10" on 26 August 1701; being at "a Musick Meeting in Lincoln" on 24 February 1703; and going ^{down} the river with the university music on 3 June 1703. I wish to thank Dr. Jones for drawing my attention to these sources.

27

Crum, Music Club, p.85 and p.87.

28

See for example advertisements for concerts at the wells in places such as Tunbridge and Bath in Michael Tilmouth, "A Calendar of References to Music in Newspapers published in London and the Provinces (1660-1719)", Royal Musical Association Research Chronicle no.1 (1961); and in Tilmouth, Chamber Music in England, pp.60-70.

29

See p.10 and Chapter 1, p.17.

30

Lincoln Archives, MS Monson 10/5/1-3.

31

Payments span the period 1726-47.

32

Lincoln Archives, MS 2 ANC 10/6, "The Account of the Assembly Room at Lincoln".

33

Lincoln Archives, MS L1/1/1/7 "Minutes of Common Council 1710-1800". Examples of references to waits: 3 November 1725, p.116; and 13 May 1756, p.118.

34

Letter, addressed to "My Lord", on a loose piece of paper inserted in Lincoln Archives MS 2 ANC 10/6.

35

[Anon], An Historical Account and Description of the Cathedral Church of St. Mary's Lincoln (Lincoln, 1812), p.33.

36

Henry Bradshaw and Chris Wordsworth, Lincoln Cathedral Statutes II (Cambridge, 1897), p.671.

37

Lbl, Harleian MS 7341.

38

Y., Music MS 73. See Chapter 2, p.69.

39

Although copies of SM are extant for 1723-47 advertisements for concerts in Lincolnshire were found during the dates cited in the text.

40

SM 27.12.39.

41

SM 27.12.39 states that the second night of the season would take place on Thursday 3 January, and SM 8.5.40 states that the Ladies Concert will be on Monday 5 May. Concerts in the winter and summer season may have been held on different nights.

42

Unless otherwise stated the information in this paragraph comes from Edmund Hobhouse (ed.), The Diary of a West Country Physician, A.D 1684-1726 (Rochester, 1934), pp.39-43.

43

According to William Husk the earliest St Cecilia's Day celebrations took place at the Stationers' Hall in London in 1683: about the same time, similar celebrations were held in places such as Oxford, Salisbury and Winchester. See William Husk, An Account of the Musical Celebrations on St. Cecilia's Day in the Sixteenth, Seventeenth and Eighteenth Centuries (London, 1857), p.10, p.83 and p.92; for a discussion of St.Cecilia's celebrations in London see Richard Lockett, "The Legend of St.Cecilia and English Literature: A Study", unpublished Ph.D. dissertation, University of Cambridge, 1972, pp.219-48; see also Chapter 5, p.135 and pp.143-6.

44

Hobhouse, Diary, p.40.

45

See appendix H, pp.285-6 for a list of music mentioned in the accounts of Morris.

46

See North, On Music, p.351.

47

See p.3 for details of the library of Thomas Britton; and appendix H.

48

North, On Music, p.311.

49

Ibid, p.307 and p.310.

notes for pages 12-13

50

For a discussion on the adoption of the violin in England see David D. Boyden, The History of Violin Playing from its Origins to 1761 and its Relationship to the Violin and Violin Music (London, 1965), p.231 and pp.350-2; and E. Van der Straeten, The History of the Violin, its Ancestors and Collateral Instruments I (London, 1933), pp.399-407.

51

See North, On Music, pp.307-10 and pp.355-8.

52

See Price, Restoration Theatre, particularly pp.xiv-xvi.

53

According to Hawkins, the programmes at Caslon's concerts "consisted mostly of Corelli's music, intermixed with the overtures of the old English and Italian operas, namely, Clotilda, Hydaspes, Camilla, and others, and the more modern ones of Mr Handel" and that the evening concluded with "a song or two of Purcell's sung to the harpsichord, ^{or a few catches!}" Hawkins, History II, p.807. The repertoire of the societies at Oxford and Wells also seems to have been similar. See pp.66-7 and appendix H, pp.285-6.

54

Rinaldo was produced on 24 February 1711 and received another fifteen performances before June. See Winton Dean, The New Grove: Handel (London, 1982), p.14.

55

Ibid, p.30.

56

Ibid, p.38.

Chapter One

notes for pages 14-16

1

Some of the vicars choral were admonished for neglecting their duties to attend such establishments: Cooke states that Barnabas Alderson, who joined the vicars choral in 1686, frequented card-parties which used to be held at the coffee house in Milk Lane; see H., MS William Cooke, "Biographical Memoirs of the Custos and Vicars admitted to the College at Hereford from 1660-1823", third series I, no.10.

2

The Statutes of the Cathedral Church of Hereford, Promulgated A.D. 1637 (Hereford, 1882), p.41.

3

In his Memoirs Cooke includes a list of entrants to the college of vicars choral which gives the date they were admitted, and the name of the college from which they graduated. Timothy Morse, admitted in 1709, and Bryan Turner, admitted in 1716, were the only two without a degree. Cooke, Memoirs I, p.10.

4

H., MS MR 4 D xii; referred to subsequently as Hereford Records.

5

Cooke, Memoirs. Cooke died in 1854 aged 70.

6

Ibid I, no.49. The history is included in Felton's biography in order to put his contribution to the music society in context.

7

Ibid. Cooke states, "The early records of the College musical Society are unfortunately lost; those which still remain, are dated from 1723 to 1733".

8

For advertisements in GJ for concerts in Hereford, see appendix C, pp.238-43.

9

An advertisement in the WPM of 12-19.8.20 stated that on Tuesday 6 September there would be a "general meeting of the Musical Society to perform a Consort of Musick the two following days in the College Hall at Hereford".

10

The WPM 19-26.3.42 includes an advertisement for a benefit for Charles Clark junior at the Town Hall in Worcester; an advertisement for a benefit at the Guildhall, Worcester for Charles Clark [sic] appears in WPM on 4.8.48.

notes for pages 16-18

11

Hereford Public Library, Hereford Journal, 11.11.39. No other copies are cited in Cranfield, Handlist or Lbl catalogue.

12

Winton Dean, Handel's Dramatic Oratorios and Masques (London, 1959), p.634.

13

Hereford Records. See table 5, p.36.

14

Dean, Oratorios, pp.629-39.

15

The collection of printed music includes Handel's Overture to Deborah (R 12 xxv), and Handel's Op.4 (R 12 xxii); both works were purchased by the society in 1753 (see p.36). Felton's 6 Concerti Op.1 and Op.2 (R 12 xxvii + xxviii) [? both 2nd edition]; Chilcot's Twelve Songs 1744 (R 9 20) and Boyce's Solomon 1743 (R 9 20); members of the ^{collegiate} vicars choral at Hereford subscribed to both. The collection of manuscripts include Handel's Overture to Samson (MS 30 B 12) which may have been copied for the performance in 1753; a keyboard arrangement of Handel's Overture to Rodelinda (MS 30 B 8); Handel's Te Deum and Jubilate copied in 1742 by George Phelps, the college custos; and the organ part of Handel's Zadok the Priest copied in 1744 (MS 30 B 6); both may have been copied for performance at the Three Choirs Festival.

16

H., MS 30 B 8.

17

Burney, History II, pp.1008.

18

Barry Cooper, "Keyboard Sources in Hereford", The Research Chronicle of the Royal Musical Association XVI (1980), pp.135-9.

19

Cooke, Memoirs I, no.17.

20

Watkins Shaw, The Three Choirs Festival: The Official History of the Meetings of the Three Choirs of Gloucester, Hereford and Worcester, c.1713-1953 (Worcester, 1954), p.2.

21

Daniel Lysons, History of the Origins and Progress of the Meeting of the Three Choirs of Gloucester, Worcester, and Hereford, and the Charity connected with it (Gloucester, 1812), p.13.

notes for pages 18-21

22

Ibid, p.19.

23

Margaret Crum, "An Oxford Music Club, 1690-1719", The Bodleian Library Record IX (March, 1974), p.87.

24

Unless otherwise stated, the information in this paragraph is taken from Watkins Shaw, The Organists and Organs of Hereford Cathedral (Hereford, 1976), pp.15-18.

25

I wish to thank Tony Trowles for this information.

26

Unless otherwise stated the information in this paragraph comes from Cooke, Memoirs I, no.49.

27

Speaking about the society after 1749, Cooke stated that that "The performers, no longer confined to Members of the College, had the assistance of Amateurs among the Clergy and Laity of the neighbourhood". This seems to imply that previously only members of the college could be performing-members. Cooke, Memoirs I, no.49.

28

Thomas Payne, who joined the vicars choral in 1712, served as steward at the Three Choirs Festival in 1723 and 1738; he died in 1744 and is therefore not mentioned in Hereford Records (1749-57). George Harvey, who joined the vicars choral in 1720, subscribed to the society in 1749. See Appendix in Lysons, Three Choirs for a list of stewards at the Three Choirs Festival.

29

For example, in 1708 Thomas Swarbrick repaired the organ at Exeter Cathedral, and in 1729 he received a contract to tune and repair Hereford Cathedral organ. See Betty Matthews, The Organs and Organists of Exeter Cathedral (Exeter, n.d.), p.7; and Shaw, Hereford Organists, p.17.

30

GJ 25.10.48, p.239.

31

Stated in the visitation of 1678; Hereford Cathedral, Vicar-Choral Act Book 2 (1660-1717), 2 April 1678; see Shaw, Hereford Organists, p.15.

32

James Parry, The True Anti-Pamela: or Memoirs of Mr. James Parry Late Organist of Ross in Herefordshire (London, 1742), p.33.

33

Ibid.

34

Charles Fitzroy Scudamore and John Scudamore were among the subscribers to the society in 1756.

35

Charles Robinson, The Mansions of Hereford and their Memories, (London, 1873), p.142, p.148, and p.155. Holme Lacy was approximately two miles south-east of Hereford, and Kentchurch, ten miles south-west of Hereford: Hampton Court was situated half way between Hereford and Leominster.

36

An advertisement in BWJ on 14.1.26 stated that the collection was "the best that was ever made, for there is not one song in the book but what is approved of by Mr. Handel".

37

For example, the Suffolk Mercury or the St Edmunds-Bury Post, 13.12.25; see Deutsch, Handel p.189.

38

For a discussion of the repertoire of music societies see Conclusion, p.158 and pp.160-5.

39

Hawkins, History II, p.826. See also David Lasocki and Helen Neate, "The Life and Works of Robert Woodcock, 1690-1728", The American Recorder XXIX no.3 (August 1988), pp.92-104.

40

Hawkins, History.

41

Fragment dated Shrewsbury 1742-3 quoted in Slava Klima, Garry Bowers and Kerry S.Grant (eds.), Memoirs of Dr. Charles Burney, 1726-1769 (Lincoln, Nebraska, 1988) p.32. It is not certain whether Hereford had any waits during this period since there are no references to any in either the city accounts or in the act books which I examined; nevertheless, Salisbury also had waits although there are no references to them in the city archives. Archives checked: Hereford Common Council Minutes A/1 1693-1736; A/2 1708-54; Mayor's Accounts 1679-80, 1729-30 (Box 2); Chamberlain's Accounts 1732-69.

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42

It appears from the society's records that Francis Woodcock had died by May 1755; this is consistent with Hawkins' statement that Thomas Woodcock died "about the year 1750". There are no records of either a Robert or a Thomas Woodcock on the Mormon Microfiche Genealogical Index under Herefordshire.

43

The concert was held in the college hall where the society normally met; the band probably comprised some of its members.

44

Cooke, Memoirs I, no.49. "To him [Felton] must be attributed the Merit of having at that time revived, what were called 'the College-Concerts'- which had been lying dormant for 17 years".

45

GJ 9.8.37, p.238.

46

The French horn players may have been Charles and his son, or Mr Hirner and Leander (see SJ 5.9.48, p.246).

47

GJ 9.3.42, p.238.

48

GJ 21.3.49, p.240.

49

See p.30.

50

See Appendix in Lysons, Three Choirs for a list of stewards in the Three Choirs Festival.

51

GJ 21.7.41; GJ 7.7.47; and GJ 9.8.37; see p.238.

52

Unless otherwise stated information comes from Hereford Records, see appendix G, pp.282-4 for a transcription of the rules of 1749.

53

On the Tuesday in the week in-between, an assembly was held at Woodcock's coffee house.

54

Concerts which were advertised (generally benefits) invariably concluded with a ball.

notes for pages 26-30

55

There are very few changes in subsequent years to the rules of 1749.

56

Hereford Records, rules of 1749, no.2.

57

Ibid, no.15.

58

Ibid, [no.21]

59

Robinson, Mansions, p.30 and p.96.

60

Ibid, p.164.

61

Ibid, p.113.

62

Cooke Memoirs I, no.49: "On these Occasions, Mr. Felton presided at the Harpsichord, as chief Conductor".

63

Hereford Records, rules of 1749, no.3.

64

Ibid, no.10.

65

Ibid, nos.3 and 5.

66

Ibid, nos.2 and 17.

67

Hereford Records, rules of 1752, no.15.

68

Ibid, rules of 1755, no.15.

69

Hereford Records, rules of 1749, no.10.

70

The rules stated that Frank Woodcock and Mr Dyer were "to play the Acts [the parts of the concert] alternately as the Steward shall appoint". Ibid, [no. 21].

notes for pages 30-2

71

Cooke states that Felton directed the ensemble from the harpsichord; cf. Memoirs I, no.49. Two keyboard instruments may conceivably have been used in keyboard concerti; a separate continuo may have been used for the ripieno and concertino.

72

On 4 March 1752 the accounts record payment of 7g.6d. "To Mr. Francis Woodcock Senior".

73

GJ 12.9.58, p.242. Francis Woodcock died sometime in the period before May 1755: see an advertisement in GJ 13.5.55, p.241 for a concert for the benefit of Widow Woodcock.

74

Dyer may have been a wait. He attended the music society until 1753, but when the accounts resume in 1755, his name is not mentioned.

75

Several entries in the Hereford Records record payments to Mr Jemmy George from Abergavenny; for example 21 November 1749, and 6 November 1750. His name is recorded in the accounts until 1753, but when they resume in 1755, his name is not mentioned.

76

GJ 17.5.48, p.239.

77

GJ 30.8.48, p.239; see also p.43.

78

The accounts record payments to "a Mr. Clarke from Worcester". Hereford Records fol.3. His name is sometimes spelt without an "e".

79

Worcester City Archives; Chamber Order Books, p.153: 6 October 1720, "Orderd that Mr. Charles Clarke is admitted freeman of this city". Chamber Order Book, 1722-42: 25 November 1729 "Ordered that Charles Clarke Junr shall have a share of the proffits as one of the waits of this city during such time as he shall officiate". City Accounts, 1714-35: All Saints Day 1735, "Paid Charles Clarke one of the City waits" £2.10g.

80

Ibid, Chamber Order Book 1742-72: 19 December 1760, "Ordered that William Clarke is admitted one of the waites of this City & that he be allowed the same sallary as the other waits have and that the Chamberlain do provide him a cloak and a hat".

notes for pages 32-3

81

The first such reference occurs in Hereford Records on 6 November 1750 on which occasion he was paid £1.1s..

82

For references to concerts involving Clarke see Conclusion p.158; for concerts for Jones see GJ 28.7.52, p.240-1; WBWJ 16.7.52; WBWJ 12.7.56; and WBWJ 10.2.57.

83

See p.45.

84

Burney was organist at ^{King's} Lynn at this time; in Easter 1756 the post had been advertised, but in August 1758 the Mayor and Common Council offered him an annual salary of £20 to stay. Percy Scholes, The Great Dr Burney: His Life, His Travels, His Works, His Family and Friends I (Oxford, 1948), p.82. See also Roger Lonsdale, Dr. Charles Burney: A Literary Biography (Oxford, 1965), p.53.

85

On 7 January 1757 payments to Burney were written in the accounts and then crossed out.

86

In his Memoirs Burney recorded the visit of Felton and Hayes to Shrewsbury in 1742. See Memoirs of Burney, p.33.

87

Hereford Records, rules of 1755, no.9; "The following persons shall be paid for their performance each night the several sums opposite their names Francisco Woodcock 5s.; Charles Clarke and Jones £2.12s..".

88

For example, Handel's op.6 concerti which the society purchased in 1753. See table 5, p.36.

89

Figures taken from annual lists of subscribing non-performers; the names of subscribing performers, as well as non-performers are listed annually after the rules. Hereford Records.

90

October 1755 is taken as an example at random. With the exception of James Wilde, who is referred to elsewhere in the records as a bookseller, the occupations which I have noted are those recorded in the membership lists.

notes for pages 33-7

91

Robinson, Mansions; p.134, p.66, p.142 and p.155; references in order of citation.

92

Hereford Records, rules of 1749, nos.1 and 18.

93

Ibid, no.18.

94

Hereford Records, 1 January 1751.

95

Ibid, rules of 1749, no.5.

96

Ibid, no.4.

97

John Duncomb, Collections Towards the History and Antiquities of the County of Hereford I (Hereford, 1804), p.156.

98

Robinson, Mansions, p.251 and p.228.

99

Hereford Records, 6 November 1750; 29 March 1750; 17 December 1751; 14 October 1756; references of named visitors in order of citation.

100

Possibly John Johnson who had a music shop in Cheapside.

101

Hereford Records, January 1751. See table 5, p.36.

102

January fell during the height of the London season.

103

Presumably some of the instruments had to be transported from the college hall to the coffee house.

104

See payments for the harpsichord listed in Hereford Records, rules of 1749, no.10.

105

Hereford Records, 29 March 1750.

notes for pages 37-40

106

A second keyboard instrument may have been used in the performance of keyboard concerti.

107

The drums may have been hired, possibly from the militia.

108

Hereford Records, 2 January 1750, 2s.6d. "For the use of Mr. Boyce's Overture".

109

Hereford Records, rules of 1749, no.16.

110

Hereford Records, 2 November 1752. "These Acc^{ts} were then examined & allow'd & ye balance being £13.10s.3½d....it is order'd y^e eight Pounds...be laid out in Musick Books for ye Use of ye Musical Society".

111

Ibid.

112

It is not known from whom Boyce's Overtures were hired; the Handel Overtures may have been purchased for performance at the Three Choirs Festival (see table 7, p.46); the fourth edition of Walsh's Select Harmony (1740) includes concerti in seven parts by Handel, Tartini, and Veracini.

113

In 1749 Boyce's The Chaplet received its first public performance which took place at Drury Lane. GJ 14.11.58, p.242-3; concert for the benefit of the Castle Green.

114

It is not stated which editions were purchased, but it was possibly as follows: Geminiani op.2 (1732)*; Greene's Overtures (1745); and Handel's Concerti op.3 (1741),[†] op.4 (1738) and op.6. (1740).
* Geminiani op.4 (1743)

115

See table 1, p.28.

116

Calculations based on four members of the concertino, and twelve of the ripieno.

notes for pages 40-4

117

The evening meetings of the Festival may have been started to facilitate such performances. The society may have performed other works such as Acis and Galatea; on 28 January 1752 Felton was paid £1.2s. "on Acc^{ts} of Books of Acis & Galatea".

118

Cooke, Memoirs, nos. 52 and 53. Robert Shenton (b. 1727) was a graduate of Christ Church Oxford (1750) and Richard Shenton (b.1729) was a graduate of New College Oxford (1749); Cooke's statement shows that graduates continued to exert influence on music societies throughout the country.

119

A notice in GJ 24.7.39 announced that the Hereford Races would be held in the week of 21 August; it stated that the week's entertainment would include balls, assemblies and concerts.

120

Charles and son gave concerts in a number of towns: see Conclusion pp.159-60, and Albert Rice, "The baroque clarinet in public concerts, 1726-1762", Early Music XVI no.3 (August, 1988), pp.388-95.

121

"Charles, Mons.", Highfill, Biographical Dictionary III, p.179.

122

GJ 3.1.49, p.239. Shackleton states that although the clarinet was in widespread use in England only after the middle of the eighteenth century "It is likely that his [Charles'] influence led to the spread of the clarinet in England". See Nicholas Shackleton "Clarinet, 6: Musical history", New Grove IV, p.439.

123

Fragment dated Shrewsbury 1742-3 quoted in Memoirs of Burney, pp.32-3.

124

The example from 1748 is considered here for the sake of convenience.

125

See GJ 26.9.52.

126

Hereford Records, 30 March 1750.

127

Hereford Records, 7 May 1751: in 1751 some of the money was spent on repairs to the double bass; the remainder was "disposed of by a majority of the Gentlemen Performers"; November 1752,

notes to pages 44-9

"And it is order'd y^t eight Pounds, being a Part of ye said Balance, be laid out in Musick Books for ye Use of ye Musical Society".

128

Cooke, Memoirs I, no.49. "the friends & supporters of the Society, convinced of the necessity of providing a more suitable concert-room for the music-meetings, obtained the Consent of the Custos and Vicars (March 31 1750) and raised by voluntary Contributions adequate funds to effect their Object: so that the College Hall was entirely rebuilt". See also Hereford Cathedral Archives, Vicars Choral Act Book, March 1750.

129

Cooke's Memoirs I, no. 49 and GJ 7.8.53, p.241.

130

Cooke's Memoirs.

131

GJ 26.9.58 and GJ 14.11.58, p.242-3.

132

The first known performance of Boyce's The Chaplet in Hereford.

133

The identity of Master Bond is not certain; he was probably related to Capel Bond, organist at Coventry at this time.

134

See pp.17-18.

135

For example see GJ 7.8.53, p.241.

136

Concerti were often played between the acts of an oratorio or stage work.

137

In 1751 there were eighty-one subscribing non-performers, fifteen subscribing-performers and four paid performers: all subscribers were entitled to a ticket for a lady.

138

See Conclusion, p.150.

139

In contrast, most of those employed at the Music Assembly in York were foreigners.

Chapter Two

notes for pages 50-3

1

Daniel Defoe, A Tour through the Whole Island of Great Britain (1724-6), Pat Rogers (ed.), (Penguin Classics, London, 1971), pp.519-20.

2

By 1700 York had a population of 12,000; by comparison, Chester had, 8,000; Exeter, 14,000; and Norwich, 30,000. Peter Borsay, "Urban Development in the Age of Defoe", in Clyve Jones (ed.) Britain in the First Age of Party, 1680-1750: Essays presented to Geoffrey Holmes (London, 1987), p.199.

3

Peter Borsay, "The English urban renaissance: the development of provincial urban culture c.1680-c.1760", Social History 5 (May, 1977), p.592.

4

Francis Drake, Eboracum: or the History and Antiquities of the City of York (London, 1730), p.240.

5

Defoe, Tour, p.521.

6

R.G. Pugh (ed.), The City of York, The Victoria County Histories of the Counties of England (London, 1961), p.198.

7

From 1703 plays took place in St Anthony's Hall, and from 1705 in the Market Hall. Pugh, York, p.246.

8

Drake, Eboracum, p.240; see also Pugh, York, p.245.

9

From thirty-six to nine; by the late seventeenth century, there were only four. Frank Harrison, York Minster (London, 1927), p.165.

10

Drake, Eboracum, p.569.

11

Frank Harrison, "The Bedern Chapel York", York Archaeological Journal XXVII (1923-4), p.199 and p.208.

12

"Edward Finch" in Leslie Stephen and Sidney Lee, Dictionary of National Biography VII (Oxford, 1917), p.5. In 1710 Finch also became a prebend of Canterbury.

13

Ibid.

14

The correspondence of the Finch family is located at Leicestershire Record Office. The collection is not indexed and there are very few letters which were sent from York, or addressed to, or written by, Edward Finch.

15

A copy of his Te Deum and anthem Grant O Lord we beseech thee is to be found in Thomas Tudway's collection of music; Lbl Harleian MS 7347.

16

Ge., MS R.d.39, and DRc., Bamburgh MS 70.

17

Maurice Greene's anthem O clap your hands was published by Walsh in a collection entitled Forty Anthems in Score (1743). There are also settings, possibly by Finch, of Psalm 137 to music by Steffani, and a setting of Psalm 117 and the Gloria Patri to music by Giovanni Baptiste Borri.

18

Brian Crosby (comp.), A Catalogue of Durham Cathedral Music Manuscripts, (Oxford, 1986), p.xxi.

19

The epigram was published in May 1725; see Deutsch, Handel, p.180.

20

DRc., Bamburgh MS 70, pp.76-83.

21

His father may have been the Quarles who was organist at Trinity College, Cambridge; see John West, Cathedral Organists, Past and Present (London, 1889; 2nd new enlarged ed., 1921), p.93 and p.99.

22

It appears to have been fairly common for musicians to Italianise their names; Hebden is referred to as "Signor Hebdeni" in an advertisement in YC 19.8.40, p.258, and similarly James Parry is referred to in a concert advertisement as "Signior [sic] Perini"; see Chapter 1, p.21.

23

For details of arrangements using seventeenth-century Italian church music see note 17, above.

notes for pages 55-65

24

Examples of such adaptations are as follows: in 1702 the second half of Corelli's op.5 were published "transpos'd and made fitt for a flute and a bass"; in 1726 Hare published Obadiah Shuttleworth's arrangements of "the 1st and 11th solos of Corelli, as they are made into concertos"; in 1735 Walsh published Geminiani's 6 concerti grossi taken from Corelli's op.3 sonatas.

25

Most of Finch's arrangements are in Bamburgh MS 70; they include "the end of Corelli's XI Concerto set a third higher for German Flute", and arrangements of op.3.no.2 and no.6. See pp.58-9.

26

See pp.76-7.

27

The title may reflect the influence of the Bolognese Trumpet sonata.

28

David Johnson, Music and Society in Lowland Scotland in the Eighteenth Century (London, 1972), p.191. A composition by him appears in The Tea Table Miscellany but nothing further is known about Bocchi's career.

29

Michael Tilmouth, "Keller", New Grove IX, p.851.

30

Harris may have been Renatus Harris, the son of an eminent organ builder mentioned by Hawkins in his History II, pp.691-2. The identity of Mr Allen is not known.

31

"Mr Handles Manner of Fingering in Running Swift Division" (fol.33) comprises several examples of fingering passagework. "Harris the Organ-Maker's way of Tuning His Organs By imperfect 5ths & True Octaves" (fol.33) is a step by step guide to tuning by this method.

32

See note 19, p.189.

33

See pp.72-4.

34

There are two manuscripts which deal with Knight's career; Lbl Additional MS 5817; and Ckc MS.6843, Anthony Allen, Skeleton Collegii Regalis Cantab III, p.2022.

notes for pages 65-9

35

Allen, Skeleton.

36

Charles Knight, History of York (York, 1944), p.474.

37

Add. MS 5817.

38

See Introduction, p.6. for an account of Humphrey Wanley's visit to a concert at Trinity College Cambridge.

39

A note inside the front cover of Y. music MS 9 S reads, "Bought of ye Widow of Mr Charles Quarles/ for half a guinea by Will: Knight./ January 1717/8".

40

Allen, Skeleton.

41

Borthwick Institute, York, William Knight, probate 25 August 1739.

42

Y., P229 S, P 230 S, and P3/1-7. See David Griffiths (comp.), A catalogue of the printed music published before 1850 in York Minster Library (York, 1977).

43

See David Griffiths, A catalogue of the music manuscripts in York Minster Library (York, 1981).

44

See Conclusion, p.160.

45

The members of the band evidently played from printed part-books, and the continuo player from a score. According to Griffiths, MS 86, the score of Valentini's op.7 concerti was taken from the 1712 print: Griffiths, Manuscripts, p.127.

46

Peter Dubordieu, who joined the vicars choral in 1693, graduated MA from Clare College, Cambridge, in 1697; he gained a reputation chiefly as an author. Boughton le Neve graduated BA in 1697 from St John's College, Cambridge. John Venn, Alumni Cantabrigiensis: A Biographical List of all known students, graduates and holders of office at the University of Cambridge, from the earliest times to 1900: Part 1 to 1751 (Cambridge, 1922) I, p.186 and II, p.70.

notes for pages 69-73

47

Shelfmarks in order of citation: Y., MS M 37; MS M 103; and P 260-261.

48

Griffiths, Manuscripts, p.220.

49

Manuscripts in York Minster copied by Cooper include M 11 S, Purcell songs; M 30 S, Purcell, And in Each Tract of Glory; M 105, Borri, Hymn and Credo; M 117, Wanless, Awake up my Glory; and M 121, Fiocco's motets.

50

Henry Fielding, Joseph Andrews (London, 1742), (ed.) R.F. Brissenden (Penguin Classics, 1977), p.158.

51

Venn, Cantabrigiensis II, p.19.

52

Information in a manuscript set of notes on Dawes' accounts: Y., additional MS 65/4, p.1.

53

John Keble, History of the Parish and Manor House of Bishopthorpe (Leeds, 1905), p.58.

54

In February 1726 a Mr Childers was paid twenty pounds for six months rent: Y., additional MS 65/4, p.39.

55

Drake, Eboracum, p.280.

56

Mist's Weekly Journal 18.1.24, quoted in Deutsch, Handel, p.157.

57

Emmett L. Avery II (ed.), The London Stage 1660-1800, part 2: 1700-1729 (Carbondale, Illinois, 1960), p.755.

58

"Ye old theatre" was probably the theatre at Drury Lane, and "ye new theatre" that at Lincoln's Inn Fields: the latter had been opened in 1714 by John Rich. See London Stage II, p.327. Fig's theatre was situated next to The City of Oxford Arms in Marylebone Fields: according to Nicoll, there were advertisements in the London press for plays there in the years 1724-5. Allardyce Nicoll, A History of English Drama, 1660-1900 II: Early Eighteenth-Century Drama (Cambridge, 1925; 3rd edn, 1952), p.272.

notes for pages 74-6

59

On 3 November 1725 the accounts record the expense of a shilling for "An opera book". According to the London Stage, Handel's Tamerlano was performed on that occasion. London Stage II, p.793.

60

On 9 January 1725 the entry in the accounts reads, "For an opera ticket" 10s.6d.. Giulio Cesare appears to have been the only work in the repertoire at this particular time, and it seems likely that the ticket was for the performance on the same night.

61

London Stage II, p.931.

62

Quoted in Deutsch, Handel, p.241.

63

Alec Skempton and Lucy Robinson, "Jean Baptiste Loeillet", New Grove XI, pp.124-5.

64

Skempton and Robinson state in ibid: "In 1710 or soon after he [Loeillet] started weekly concerts...". See also Hawkins, History II, p.823.

65

An entry in the accounts on Monday 21 April reads "Pd Mr Loeillet for two tickets for the play" 10s.6d..

66

Hawkins, History II, p.823.

67

For a stay of approximately fourteen weeks (12 January to 29 May 1724) the sum was £11.6d.; for a twenty-one week stay, including the Christmas period (October 1724 to June 1725), £7 7s.; and for a six-to seven-week stay (March to May 1729), £3.3s. Taking the entries for 1724 and 1729, the weekly rate works out at about 10s.6d.

68

On 25 January 1724 the accounts record "Paid Mr. Loeillet for a harpsichord" £52.10s. and "Paid Mrs Gumley for a strong [?string] box", £4.4s.

69

"Carbonelli", Highfill, Biographical Dictionary III, pp.54-5.

70

On 7 May 1729 the accounts record payment of £3.3s. to "Mr. Loeillet" and on 7 May 1729 £4.7s. to "Mr. Carbonelli".

notes for pages 76-8

71

There are no references to either published or manuscript works by Carbonelli recorded in Répertoire international des sources musicales (Kassel, 1965), or in the RISM microfilm catalogue of music manuscripts in Britain located in the British Library. MS of nine concertos by Hayes in Ob include two arrangements of violin sonatas by Festing and Carbonelli. See H. Diack Johnstone and Roger Fiske (eds.), The Blackwell History of Music in Britain IV: The Eighteenth Century (Oxford, 1990), p.429, note 49.

72

It is unlikely that the music society met on Tuesday since this was one of the days when opera was usually performed.

73

"Pui Bressan" in Lyndesay G. Langwill, An Index of Musical Wind Instrument Makers, (6th edn. rev., Edinburgh, 1960).

74

See Dale Higbee, "On Playing Recorders in D: Being a Short History of the Odd-Sized Recorders and Concerning the Revival of the Voice Flute & Sixth Flute", The American Recorder XXVI, no.1 (February, 1985), pp.16-21, and David Lasocki and Helen Neate, "The Life and Works of Robert Woodcock, 1690-1728", The American Recorder XXIX, no.3 (August, 1988), pp.92-104.

75

Harris may have been Renatus Harris the younger, or possibly his brother John, who went into business with John Byfield. See Kathleen Dale and William J. Conner, "London IX Instrument-making", New Grove XI, p.216.

76

Entries in the accounts record: Monday 26 April 1725 "Subscrib'd to Mr. Frazier's musick book", 5g.; and on 2 November 1724, "Subscription for a book of Scotch Songs" 10g.6d. and "Subscription to a musick club" £1.10g. "Frazier's musick book" may have been a collection of opera songs, since in the January 1726 there appears to have been a dispute between a Mr Frazier and John Cluer over the publication of songs from Handel's operas. See BWJ 14.1.26.

77

In Lichfield members paid 5g. on being elected and 6d. a night for concerts thereafter. In Hereford members paid 2s. a night, which was approximately twice the price of York.

78

See issues of YJ for January 1728.

79

YJ 23.1.28, see p.255.

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80

Drake, Eboracum, p.240.

81

York City Archives, E 93, fols.7, 58 and 91.

82

York City Archives, M23: 1, Minute Book of York Assembly Rooms, p.18.

83

According to Drake, the estate at Hutton belonged to Richard Roundele. When he died, he left three daughters of whom the eldest was married to Darcy Dawes. It is likely therefore that when out of town, Dawes and his wife resided at the Hutton estate.

Drake, Eboracum, p.393.

84

Entries in the accounts read: 9 August 1727 "At Mr. Dubourgh's Concert" 5s.6d.. 11 August 1727 "At Mr. Granom's Concert" 11s.6d. The context makes it fairly clear that the concerts took place in York.

85

The identity of Mr Vesey is not known. Whereas in September and again in December 1723, his fee for what appears to have been a single visit was 5s., from February 1726 to August 1730 regular payments of £1.10s. are recorded for "½ a year's tuning". This represents a three-fold increase in the amount he was paid: by February 1726 Dawes may have had not only two spinets at his home in York, but other keyboard instruments as well.

86

Sir Edmund Anderson appears to have been a member of a Lincolnshire family who lived in Brigg. Charles Burney records meeting the family in Elsham, Lincolnshire, in 1745.

Memoirs of Burney, p.51.

87

Griffiths, Manuscripts, p.220.

88

Unless otherwise stated, the information in this paragraph comes from Robert Davies, The Historie of the King's Mannour [sic] House at York (York, 1883), pp.14-17.

89

A.P. Purey Cust, Picturesque Old York (Leeds, n.d.).

90

Pugh, York, p.245.

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91

The notice appears in a column of general news in YC 18.7.25.

92

Defoe, Tour, p.521.

93

Drake, Eboracum, p.240. A music club probably met at the Bishop's Palace since the notice in YC 18.7.25 quoted above stated that the rooms were "designed for the Weekly Meetings and the Winter Concert".

94

YC 27.2.33, p.255.

95

YC 9.2.42, p.260.

96

Unless otherwise stated the information in this paragraph comes from York City Archives, Assembly Room Minutes, M 23: 1, and York City Archives, Assembly Room Account Book, Proposals made...for building Assembly Rooms, M23: 4 .

97

Pugh, York, p.531.

98

A Description of York containing some account of its Antiquities and Public Buildings &c. (London, 1809), p.67.

99

Deducting 13ft. for stage area and 6ft. for the rear aisle from the total length of 112ft., and 16ft. from the 40 ft. width for aisle space, there would be room for an estimated thirty-one rows seating a total of eighteen in each, making a total seating of five hundred and fifty-eight people (the above calculation allows for a central aisle of 6ft and two side aisles of 5ft each).

100

Description of York.

101

See, for example, the Assembly Room Minutes, 24 March 1732.

102

The opening concert and the call for subscriptions to the series was generally held in the first week of October. See YC 8.10.51, p.271; the second series commenced in the first week of January: see YC 27.12.48, p.266. The last subscription concert was generally held in April: see YC 7.1.55, p.274.

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103

Drake, Eboracum, p.240. See pp.78-9.

104

Ladies appear to have been admitted as subscribers; a policy introduced for the first time to a music society in York in 1728. See p.78.

105

As advertisements in YC 11.1.43, p.262 and YC 8.10.51, p.271 show, the rate for the whole season remained at 10g. In 1755 the rate for half a season was 7g.6d.; see YC 7.1.55, p.274.

106

An advertisement in YC 1.1.51, p.269 stated that "Every Non-Subscriber to pay 2g.6d. and if the same Person shall come There several Nights in the Quarter, shall be deem'd a Subscriber".

107

For example, tickets for the Music Assembly's benefit concert in Race-Week 1752 cost 5g. each.

108

Y., Vicars Choral Statute Book, p.173.

109

Michael Festing, Twelve Sonatas in Three Parts op.2 (London, William Smith, 1731); Charles Avison, Six Concertos in Seven Parts op.2 (Newcastle, Joseph Barber, [1740]); John Hebden Six Concertos in Seven Parts op.2 (London, printed for the author [1745]).

110

Assembly Room Minutes. Until his death in 1732, Darcy Dawes was a director of the assembly rooms, as was Marmaduke Fothergill, who, in 1743, subscribed to Walsh's publication of William Boyce's Solomon.

111

For example, Bacon Morrit who was based at Sherwood Hall, Kellington, lived for at least part of the year in the Treasurer's House in the Minster Close. Venn, Cantabrigiensis III, p.252.

112

On 20 December 1733 an entry in the Assembly Room Minutes stated: "Ordered that in Regard that Sig^{ro} Cattani has served the Consort in a very obliging and diligent manner that he shall have liberty to have^{be} Consort in the Monday Assembly

notes for pages 88-90
room for his own benefit next Fryday"; similarly on 24 January 1737 an entry "Order'd that Signor Bitti have the use of the Assembly Rooms for a Concert for his Benefit this Season".

113

See appendix I, pp.287-8.

114

See appendix E, pp.255-77.

115

Information on who was employed is based solely on newspaper advertisements for benefit concerts and on references in the Assembly Room Minutes "to those who have served the consort diligently and well".

116

Dates of newspaper advertisements in YC in order of citation: 19.2.40, p.257; 10.2.41, p.258; 23.3.42, p.261; 16.2.48, pp.255-6; and 17.1.49, p.266. The benefit concert in February 1748 may have been arranged in recognition of service from the beginning of the season in autumn 1747.

117

There are no references to Signor Cattani after 1749; nothing is known about his subsequent career. In 1739 he subscribed to the Royal Society of Musicians. "Cattani", Highfill, Biographical Dictionary III, p.115.

118

Graydon Beeks, "Handel and Music for the Earl of Carnarvon", in Peter Williams (ed.), Bach, Handel, Scarlatti: Tercentenary Essays (Cambridge, 1985), p.18.

119

"Bitti", Highfill, Biographical Dictionary II, p.139.

120

Assembly Room Minute Book 24 January 1737. Bitti may have been employed from the beginning of the season in autumn 1736.

121

The following advertisement in KP 23-27.7.43 shows that Bitti was to participate in a concert in Canterbury: "A Concerto Vocal and Instrumental. THE Vocal Part by Signora Constanza Posterla. Particularly several Airs of Operas, The First Fiddle by Signor Piantanida; With several Concertos and Solos; accompanied by Signor Bitti and several other Hands. To be performed this present Wednesday Morning, between 11 and 12 a Clock in the Town-Hall of this City". Nothing further is known about Bitti's career. For the last reference to his participation in a concert in York see YC 2.3.42, p.261.

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122

For example, an advertisement in YC 20.12.37, p.256 stated that the instrumental parts by would be performed by Bitti [violinist], Mr Spilner and Hebden [continuo].

123

"Hebden", Highfill, Biographical Dictionary VII, p.231.

124

YC 27.2.33, p.255.

125

"Hebden", Highfill, Biographical Dictionary VII, p.231.

126

Dall'Abaco's earliest appearance in London was in April 1736 when a concert was held for his benefit at Hickford's Rooms.

"Dall'Abaco", Highfill, Biographical Dictionary IV, p.126.

See YC 20.12.37, YC 27.12.37, YC 31.1.38: p.256.

127

An concert advertisement in YC 31.1.38, p.256 stated that the vocal part would be by George Hartley; the identity of Hartley is not known.

128

"Signor Palma" is identified as Don Fillippo Palma in an advertisement for a benefit for Hebden; see YC 29.11.37, p.256; a benefit concert for Palma is recorded in YC 20.12.37: see p.256. In 1742 a Don Fillippo Palma appeared in a concert in Norwich with a Giovanni Palma; he may have been employed by the society; see Trevor Fawcett, Music in Eighteenth-Century Norwich and Norfolk (Norwich, 1979), p.8 and "Palma, Bernarde", Highfill, Biographical Dictionary XI, p.155.

129

YC 18.3.40, p.257.

130

Advertisements in YC for benefit concerts in order of citation: 26.2.40; 19.2.40; 15.1.40; 18.3.40: see p.257.

131

Beeks, Earl of Carnarvon, p.18.

132

Nothing is known about Zuckert's subsequent movements; he is listed among the members of the ensemble in a benefit for Hebden, YC 27.1.41; in a benefit "contracted for with the Performers", YC 10.2.41; and in a benefit for Cattani, YC 10.2.41: see pp.258-9.

notes for pages 94-7

133

An advertisement for what appears to be Zuckert's first benefit concert in York is in a mutilated copy of YJ in February 1745.

134

The last known reference to Cattani in York before YC 16.2.48, pp.265-6 occurs in YC 23.3.42, p.261.

135

YC 21.2.44, p.263.

136

Mutilated advertisement YC February 1745.

137

Fawcett, Norwich, p.6. Pizzolato probably took up employment with the music society in Norwich in October 1746 when he appeared in a number of concerts throughout the season. He seems to have remained with that society until 1748.

138

SJ 10.8.52, p.248.

139

GJ 8.3.43.

140

"Knerler", Highfill, Biographical Dictionary IX, p.58.

141

On 22 April 1748 Knerler performed several concertos on the violin at a concert for his benefit at the Smock Alley Theatre, Dublin. See "Knerler", Highfill, Biographical Dictionary.

142

The first advertisement in which Dixon is mentioned occurs in YC 7.2.49, p.267; the last time that Hebden was mentioned in an advertisement is YC 2.3.42, p.261.

143

YC 14.2.49, p.267.

144

"James Nares", Highfill, Biographical Dictionary X, pp.413-4.

145

The first recorded benefit concert for Perkins was on 2 January 1747; see YC 30.12.46, p.264-5.

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146

The first recorded benefit concert for Coyle was on 26 January 1750; see YJ 23.1.50, p.268.

147

"Coyle", Highfill, Biographical Dictionary IV, pp.20.

148

YC 3.10.49, p.267.

149

"Coyle", Highfill, Biographical Dictionary IV, p.20. His name is mentioned in the season 1787-8.

150

See York City Archives, Assembly Room Account Book, M23: 4.

151

See Chapter 1, pp.42-3 and Conclusion pp.158-9.

152

Both concerts were advertised in YC 9.2.42, pp.260-1.

153

The advertisement does not state who the benefit concert was for, but the music assembly was probably the recipient since visiting musicians were allowed to hold concerts for their own benefit on the condition that they performed free of charge at a concert for the music assembly.

154

"Campanini", Highfill, Biographical Dictionary III, pp.25-8. Charles performed similar programmes elsewhere; see SM 10.12.41 and Conclusion, pp.158-9.

155

Assembly Room Minutes, 11 April 1754.

156

James Parry, The True Anti-Pamela: or Memoirs of Mr James Parry Late Organist of Ross in Herefordshire (London, 1742), p.81. "Harry Parry" was almost certainly the harpist, John Parry.

157

Assembly Room Minutes.

158

The Music Assembly's rent included the use of the Rooms for the morning concerts during Race-Week.

159

See p.81.

notes for pages 100-103

160

Both concerts were advertised in YC 20.8.51, p.271.

161

"Galli", Highfill, Biographical Dictionary V, pp.437-9.

162

"Giardini", Highfill, Biographical Dictionary VI, p.164; see also Simon McVeigh, "The Violinist in London's Concert Life, 1750-1784: Felice Giardini and his Contemporaries", D.Phil. dissertation, University of Oxford, 1979, subsequently published by Garland (New York and London, 1989).

163

Deutsch, Handel, p.710.

164

No details are known about Onoforio.

165

Assembly Room Minutes, 28 July 1752.

166

Curioni made her début at the King's Theatre, London in November 1754. By 1757 she had returned to Venice, but was back in London for the 1760-1 season. "Curioni", Highfill, Biographical Dictionary IV, 98.

167

YC 26.8.55, p.275.

168

Assembly Room Minutes, 26 May 1753. The identity of Mr Murray is not known.

169

Assembly Room Minutes, 24 August 1756.

170

Burney, History, p.853. See also "Ricciarelli", Highfill, Biographical Dictionary XII, p.322-3.

171

"Pinto", Highfill, Biographical Dictionary XII, pp.3-4.

172

YC 30.3.56, p.276 and YC 13.2.53, p.273.

173

YC 26.2.40, p.257.

174

Israel Nowell and Miss Nowell also gave concerts at Bridgman's Gardens in Aston, Birmingham; see BG 1.6.47 and BG 18.8.47. According to an advertisement in BG 1.6.47, the programme would include a performance on "that Antique Instrument call'd the Cymbal by the famous Israel Nowell who play'd the last season at Vaux-Hall with Universal Applause".

175

YC 6.9.48, p.266.

176

YC 26.1.48, p.265.

177

Handel's Judas Maccabeus had its première at Covent Garden on 1 April 1747.

178

YC 14.2.49, p.267.

179

YC 18.2.46, p.263-4.

180

See newspaper advertisements in appendices A to E.

181

For example, on 14 March 1722, "A new concerto by Woodcock" was performed by John Baston at Drury Lane; on 8 May 1734, a concerto by Woodcock for the "little flute" was performed at Goodman's Fields Theatre. Woodcock's Twelve Concertos in Eight Parts were published in 1727. See Lasocki, Woodcock, p.95.

182

Boyce's Chaplet was first published in 1750.

183

YC 3.2.56, pp.275-6.

184

Handel's performances of organ concerti between the acts of oratorios on the London stage did much to popularise the genre.

185

See Conclusion, pp.157-8.

186

YC 13.2.50, p.268. The work "just publish'd" may have been Felton's op.2 concerti of 1747; his next set of keyboard concerti op.4 was not published until 1752.

notes for pages 105-8

187

Felton's published sets of keyboard concerti were as follows:
op.1 1744; op.2 1747; op.4 1752; op.5 1755; op.7 1760.
See Gerald Gifford, "Felton", New Grove VI, p.463.

188

See Conclusion, pp.158-9.

189

YC 29.12.47, p.265. The concert which was described as "A Musical Entertainment" took place on Friday 1 January 1748.

190

For a discussion of this, see William Weber, "The Eighteenth-Century Origins of the Musical Canon", Journal of the Royal Musical Association vol.114, pt.1 (1989), pp.6-17.

191

Il Pastor Fido was completed in 1712; The Water Music received its première in 1717; Acis and Galatea was performed at Cannons in 1718: see Deutsch, Handel, p.49, p.76 and p.99.

192

YC 10.2.41, p.258.

193

YC 2.3.42, p.261.

194

There are no references in the Chapter Acts to choristers participating in concerts.

195

I have not come across any record of celebrations of the Festival of the Sons of the Clergy, or to St Cecilia's Day celebrations in the Minster.

196

YC 10.2.41, p.258-9.

197

YC 9.2.42, p.260.

198

See p.87.

199

For example, see note 201 below. For further details on waits see James Merryweather, York Music: The Story of a City's Music from 1304-1896 (York, 1988), p.107.

notes for pages 108-9

200

See payments recorded in Assembly Room Accounts.

201

Assembly Room Minutes 25 July 1745: "that the steward do procure a sufficient number of performers to make up ten and agree with them at the usual prices"; and, 25 July 1739, "order'd that the 5 city waits, three Beckwiths and two Hautboys be employed".

202

Merryweather, York Music, p.113.

203

Reginald Rose "The History of the York Musical Society and The York Choral Society", York Georgian Society, Occasional Paper Number Four (York, 1948).

Chapter Three

notes for pages 110-12

1

W.G. Hoskins, Industry, Trade and People in Exeter 1688-1800 (Manchester, 1935; repr. Exeter, 1968), p.28.

2

Daniel Defoe, A Tour through the Whole Island of Great Britain (1724-6), (ed.) Pat Rogers (Penguin Classics, London, 1971), pp.218-19.

3

M.G. Dickinson, "Early Exeter Printers and Booksellers, 1669-1741", Devon and Cornwall Notes and Queries XXIX (1962-4), p.165; and John Feather, The Provincial Book Trade in eighteenth-century England (Cambridge, 1985), p.16.

4

Hoskins, Industry, pp.12-18.

5

Evidence of the Dutch settlers can still be seen in the architecture of the houses. There was also some cultural activity in Topsham since in August 1721 Shakespeare's Macbeth was performed there; see PM/LM 22.9.21.

6

W.G. Hoskins, "The Inns of Exeter 1686-1708", Devon and Cornwall Notes and Queries XX (1938-9), p.266.

7

See note 17 below and p.122.

8

Deutsch, Handel, p.453.

9

R. Waterfield, "Music in Devon; the Historical Aspect", Report and Transactions of the Devonshire Association LXXVIII (Torquay, 1946), p.28.

10

For more on the social background, see Hoskins, Industry, pp.19-26.

11

Dates of concerts in order of citation: FEJ 19.8.26; BWJ 28.7.27; BWJ 9.8.28; BWJ 18.7.29: see pp.234-7.

12

Names of vicars-choral checked in J.F. Chanter, The Custos and College of the Vicars-Choral of the Choir of the Cathedral Church of St. Peter's Exeter (Exeter, 1933), p.46 and pp.49-50.

notes for pages 112-5

13

BWJ 18.7.29, p.236-7.

14

Ibid.

15

FEJ 19.8.26, p.234; a note at the end of the advertisement states that "The performers will be placed above the Audience, and not as it has been heretofore".

16

There were generally four signatures on receiver's vouchers (see pl.2).

17

Sources consulted: Exeter City Archives, receiver's vouchers; box 41, 1729-30; box 46, 1734-5; box 55, 1740-1; box 60, 1745-6; box 73, 1755-6; box 79, 1759-60. Act Book 13, 1684-1731; Act Book 14, 1731-66.

18

Trevor Fawcett, Music in Eighteenth-Century Norwich and Norfolk (Norwich, 1979), p.3.

19

References in order of citation: BWJ 22.3.28; BWJ 21.3.29; BWJ 27.3.30: see pp.235-7.

20

BWJ 22.3.28, p.235.

21

BWJ 21.3.29, p.236.

22

See Robert Dymond, "The Old Inns and Taverns of Exeter", Report from the Transactions of the Devonshire Association for the Advancement of Science, Literature and Art (Newton Abbott, 1880), p.17 and p.19.

23

Dymond states that the room had an elaborate ceiling with royal arms and arms of county families. Dymond, Inns, p.18.

24

BWJ 27.3.30, p.237.

notes for pages 115-19

25

Bolognese trumpet pieces had done much to popularise the instrument, and trumpet music also featured in programmes in London. See Arthur Hutchings, The Baroque Concerto (London, 1961, 3rd ed. repr. 1973), pp.80-8.

26

BWJ 8.11.28, p.235. The city obviously employed trumpet players since on 7.8.44 the City Archives record that a trumpeter was discharged from duty; see Exeter City Archives, Act Book (1731-66).

27

Exeter City Archives, Act Book 13 (1684-1731), p.628, 5 July 1728. Act Book 14 (1731-66), p.123, 22 January 1744; p.160, 15 March 1749.

28

BWJ 15.11.28, p.235-6. An advertisement in BWJ 8.11.28 announced the opening of Shadrach Radford's business at the Sign of the Sea-Horse. See p.235.

29

BWJ 16.5.29, p.236.

30

"Genius of England" was a song from Henry Purcell's Don Quixote (1695), The songs to the New Play Don Quixote as they are sung at the Queens Theatre, printed by J.P. Heptinstall (London, 1694). Cf. "Genius of England", Don Quixote: The Music in Three Plays of Thomas Duffey: Music for London Entertainment Series A, II. Curtis Price (ed.) (Tunbridge Wells, 1984), pp.13-18.

31

PM 27.7.22; FEJ 24.3.27: see p.234.

32

Edwin S. Chalk, History of St Peter's Church, Tiverton (Tiverton, 1905), p.68.

33

References in order of citation: BWJ 16.5.29; BWJ 9.8.28; BWJ 18.7.29; BWJ 24.7.30: see pp.236-7.

34

PM 27.7.22 and FEJ 24.3.27: see p.234.

notes for pages 119-21

35

The Bear Inn was formerly the kitchen of the hall belonging to the vicars choral; it had been let from the Restoration. See Peter Thomas and Jacqueline Warren, Aspects of Exeter (Plymouth, 1980), p.129.

36

References in order of citation; BWJ 11.2.26; BWJ 3.3.27; BWJ 15.11.28: the last is quoted on p.235-6.

37

Exeter Cathedral Archives, Act Book (1753-62). These are the only references to concerts in the indexes which I have found; Act Books checked: 1695-1700; 1716-27; 1727-39; 1739-44; 1755-62.

38

Ibid.

39

Andrew Brice, The Grand Gazette or Topographical Dictionary (Exeter, 1751), p.550.

40

EEP 29.8.63; the announcement comes in a column of general news and not in an advertisement.

41

A. Jenkins, Civil and Ecclesiastical History of the City of Exeter (Exeter, 2nd ed., 1841), p.308.

42

Thomas, Aspects of Exeter, p.129.

43

Jenkins, History, p.210.

44

Chanter, Custos, p.39.

45

See also Conclusion, p.161.

46

John Silvester was the cathedral organist (1741-53); he was replaced by Richard Langdon (1753-77).

47

EEP 21.10.68; Mr Langdon's Proposals for a Subscription Concert.

48

As Lawrence Stone remarked, an amateurish understanding of the arts was a hallmark of gentleman and was thus necessary for social advance. Lawrence Stone, "The Size and Composition of the Oxford Student Body 1580-1910", in L. Stone (ed.), The University in Society (Princeton and London, 1975), I, p.48.

49

Brice, Gazette, p.550.

50

Some of those involved in the city's musical life may have been foreign merchants. Claude Passavant, a subscriber to Langdon's Ten Songs and a Cantata (1754), may have been one such person. Merchants probably played an important part in circulating both manuscript music, and music from the major European publishing houses. Humphrey Wanley records being at a concert at Trinity College Cambridge where some Italian songs brought by a Mr Pate from Rome were sung; see Introduction, pp.6-7.

51

The Bampfylde's resided at Poltimore, three miles north of Exeter. Little is known about the family; Hoskins remarks that although several of the family became MPs, not one achieved sufficient eminence to be included in the Dictionary of National Biography. W.G. Hoskins, A New Survey of England: Devon (Newton Abbott, 1978), p.183.

52

Anne Acland, A Devon Family: The Story of the Aclands (Chichester, 1981), p.13 and p.15.

53

Index checked of Exeter City Archives.

54

Exeter City Archives, MS 235 M/E4: Sir William Courtenay Account Book, fol. 215.

55

Organists often taught in the surrounding counties; see Conclusion, pp.154-5.

Chapter Four

notes for pages 125-6

1

The county town is Stafford.

2

Samuel Johnson (1709-84) was born in Lichfield where his father Michael Johnson ran a bookshop; David Garrick (1717-79) was educated at Lichfield Grammar School; Gilbert Walmisley (1680-1751) was described as "the most able scholar and finest gentleman in the city". For general information see Mary Alden Hopkins, Dr Johnson's Lichfield (London, 1956), and R.W.Chapman (ed.), Boswell's Life of Johnson (1790) (Oxford, 1953).

3

Stebbing Shaw, The History and Antiquities of Staffordshire I, (London, 1798), p.285.

4

Stafford, William Salt Library, MS SMS 24 (iv). The Society's records were transcribed by Samuel Pipe Wolferston (London, 1821) in SMS 370 (iv), pp.391-429 and copied as SMS 371, pp.273-311. The manuscript is also the subject of an article by Timothy Rishton, "An eighteenth-century Lichfield Music Society", Music Review XLIV (1983), pp.83-6. Unless otherwise stated the information on the music society comes from MS SMS 24 (iv).

5

This amendment to the rules dated 7 April 1747 was signed by Thomas Edmonds, Richard Greene, John Levett, Thomas Marshall, Joseph Smart, Thomas White and Henry Wood.

6

Details of the vicars choral taken from list of prebends in John Le Neve, Fasti Ecclesiae Anglicanae I (Oxford, 1854), pp.586-629; and from names of vicars choral in Lichfield Record Office, Cathedral Archives, Chapter Act Books VII 1660-1734 and VIII 1740-95; Visitation of the Vicars of the Cathedral 1703-83; see 1714, 1723 and 1750. By 1728 George Lamb held the post of organist; a letter from George Lamb "vicar-choral and organist...as to charges against him" (1728) is extant in Lichfield Joint Record Office (without pressmark).

7

Shaw, Antiquities, p.290; in MS SMS 370, p.391 a note states that Major Sneyd was a major in the army.

8

MS SMS 370, p.429, and Chapman, Boswell, p.589 and p.709.

notes for pages 127-30

9

In summer there were ten subscribers including Mrs Swynfen and Mrs Howard: since members of the vicars choral were exempt from paying a subscription fee, their names were not recorded in this particular list.

10

On 26 March 1745 David Garrick subscribed for the quarter, and in December 1744 George Garrick, a brother of David and Peter, subscribed. Peter Garrick's name appeared regularly.

11

MS SMS 370, p.429.

12

MS SMS 370, p.414 and p.429.

13

Details of county families taken from Shaw's Staffordshire transcribed in MS SMS 370 (iv).

14

Lists of names recorded in the accounts were only occasionally headed and it is not always clear therefore who subscribed.

15

The entry states "Geminianis and Corillis [sic] Concerts [sic] Six Books; Vivaldis Concertos and Handel's Overtures 7 books; Tessarini's Concertos, 6 books; Corilli's [sic] Sonatas 3 Books; Humphries sonatas 4 books; Handel's Select Airs, 4 books". The editions concerned are not known, but the most recent publications were as follows: Corelli op.6 Walsh, 1732. Geminiani op.2, Walsh, 1731; op.3, Walsh, 1735; op.7, 1746. Tessarini, op.1, Concerti à Cinque, Walsh, 1733. Vivaldi op.3, L'estro armonico, Walsh and Hare, 1717 (purchased 23 December 1740). Handel op.3, Walsh, 1734; op.6, Walsh, 1740 (purchased 23 December 1740). Humphries sonatas op.1, Walsh, 1740.

16

In 1746 the society paid 5s. to Mr Spateman for Handel songs.

17

Rishton, Lichfield Society, p.84. The publication was probably Six sonatas for 2 violins and thorough bass for the harpsichord or violoncello composed by Sigr. Gio. Battista Lampugnani and St. Martini of Milan op.1, Walsh, 1744.

18

For example: 13 January 1741 "Binding Vivaldi" 12s. 22 August 1744 "Paid fee for writing music" 1s.; 1 September 1744 "Paid for writing music" 1s.6d.

19

Mr Edmonds was probably Thomas Edmonds, one of the vicars choral.

20

The damaged organ was given to John Alcock, the cathedral organist, who "used it as a clothes press and sold it in 1760 to Mr Green of Lichfield who had it restored". Shaw, Staffordshire, p.308.

21

The identity of neither Mr Fowle and "the trumpet" is known.

22

An entry records "Expences that night that Doct^r Heighington gave a concert" 9s.

23

BG 15.12.46; Benefit concert for Heighington and Gunn at the Theatre in Moor Street Birmingham; "the vocal part by Dr. Heighington, Mrs Heighington & Several new compositions will be perform'd on that occasion". SM 1.8.45 at the Town Hall in Spalding, "The vocal part by Dr. and Mrs Heighington and assisted by several Gentlemen"; YC 29.12.47, p.265. See Conclusion, p.159.

24

BG 22.8.48, p.231.

25

Henry Wood was also one of the vicars choral; see footnotes 5 and 6, p.211.

26

On BG 27.4.47 a notice announced the opening of Mr Bridgman's Gardens at the Sign of the Apollo at Aston near Birmingham. An advertisement in BG 22.8.48 stated that Mr Brett would perform at Duddlestone Gardens Birmingham on Thursday 25 August. See Hereford p.16 and GJ 18.4.49, p.240.

27

BG 27.8.50, p.232.

28

Thomas Edmonds was probably one of the society's performing members (see notes 6 and 7). The Reverend Mr Bird paid 6d. to

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the society on 18 September and again on 6 October 1741: on these occasions he may have come as a guest.

29

BG 11.11.45, p.231.

30

According to the title pages of the transcripts of the society's records, St Cecilia's Day was still celebrated with a concert in 1835; see MS SMS 370 and SMS 371.

31

According to Hutchings, Concerto, p.267, The Cecilian Society at Lichfield subscribed to Bond and Mudge's concertos, published for the author in 1766 and in 1749; Rishton states that the society also subscribed to Avison's concerti of 1755 and to Felton's keyboard concerti (c.1755-60). Rishton, Lichfield Society, pp.84-5.

32

BG 24.10.57, p.232.

33

William Inge also served as steward for the second quarter of winter concerts; see BG 8.1.59, p.233.

34

BG 25.9.58, p.232. John Saville died in 1803 aged 67; he had been a vicar choral for 48 years. Thomas Harwood, History and Antiquities of the Church and City of Lichfield (London, 1806), p.89.

35

BG 1.10.59, p.233.

36

According to Percy Young, by the late eighteenth century a catch club met in the vicar's hall in Lichfield. See Percy Young, "Music in the Library of Lichfield Cathedral", Brio (Autumn/Winter, 1988) XXV no.2, pp.46-50.

Chapter Five

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1

Daniel Defoe, A Tour through the Whole Island of Great Britain (1724-6), (ed.) Pat Rogers (Penguin Classics, London, 1971), p.194.

2

Ibid.

3

Arthur Smethurst, "Restoration in Salisbury", in Hugh Short (ed.), The City of Salisbury (London, 1957), p.87.

4

Ibid. For background information see Dora Robertson, Sarum Close: A History of the Life and Education of the Cathedral Choristers for 700 years (London, 1938, 2nd ed., 1969) pp.224-57. Henry Fielding is reputed to have written part of his novel Tom Jones while he resided at number 14 The Close.

5

Eileen Hornby states that the concerts organised by the Society of the Lovers of Musick were "already well established by the early 18th century" and, "as early as 1700 choral services were held in the cathedral, on or near St Cecilia's Day". According to William Husk, a copy of a sermon delivered on 30 November 1727 by Thomas Naish for St Cecilia's Day, "being the anniversary day appointed for the Society of the Lovers of Music" confirms that the society had been meeting for a number of years. On 27 November 1700, however, the accounts of Claver Morris, a physician from Wells, record the expenditure of £1.1s.6d., "In my Salisbury journey to St Cecilia Society". Eileen Hornby, "Some Aspects of the Musical Festivals in Salisbury in the 18th Century", The Hatcher Review II, no.12 (Autumn, 1981), p.78. William Husk, An Account of the Musical Celebrations on St. Cecilia's Day in the Sixteenth, Seventeenth and Eighteenth Centuries (London, 1857), p.93. "The Account Books of Claver Morris", Notes and Queries for Somerset and Dorset XXII, 101.

6

Robert Benson, Memoirs of the Life and Writing of the Rev Arthur Collier M.A. Rector of Langford Magna 1704-32 (London, 1938), p.204. An Edward Hull was a lay-vicar from 1692-6 and a vicar choral from 1706-38. Salisbury Cathedral MS without pressmark, Suzanne Eward (comp.), "Vicars-Choral entries in Chapter Act Books".

7

Entries in the Diary of Thomas Naish record: 20 December 1707 "This day Miss Mary Cox, the daughter of Mr. George Coxe of Yeovil came to live with me in order to learn to sing and play on the spinnet"; 21 November 1708 "I went with Mr. Master to Wells to St Cecilia's Feast". Ob. MS Top Wilts. C7.fols. 27v, 33v.

notes for pages 136-7

8

Cluer and Creaque's Pocket Companion...being a Collection of the finest opera songs; Mr Stillingfleet subscribed to six books of volume 2, and James Robertson to six books of volume 1; the identity of Mr Stillingfleet is not known.

9

Michael Christian Festing op.2: 12 Sonatas in 3 parts, printed by William Smith (London, 1731), and Festing op.3: 12 Concertos in 7 parts, William Smith (London, 1734). The identity of Ash is not known.

10

See note 56, p.219. Harris was a regular subscriber to Handel's works, and in 1762 a pastoral, The Spring was produced at Drury Lane which used a text by Harris *and* music by Handel *and other composers*. See Deutsch, Handel, p.432.

11

Cooper states that Huttoft had been resident in Catherine Street from 1725; however it is not clear when he started his business. Albert Cooper, Benjamin Banks: Violin Maker and Citizen of Salisbury (Salisbury and South Wiltshire Museum, 1989), p.3.

12

Published by Walsh (London, 1740).

13

Newspaper advertisements suggest that most concerts before 1751 were held in the Assembly Rooms in New Street.

14

Although the Salisbury Journal started in 1715, the first extant copies date from 1746. The most complete collection of it is in Salisbury Public Library; there are microfilm copies for 1746-9 and 1751-69. The British Library collection is less complete although it includes some copies for 1750-4.

15

See appendix D, pp.244-54.

16

SJ 16.6.46, p.244.

17

SJ 22.9.46, p.244.

18

SJ 24.8.47, p.245.

notes for pages 138-40

19

In 1732 a Francis Fleming (1715-78) was appointed leader of the band at the Pump Room. He may have been the same person or possibly the son of the Fleming who participated in concerts in Salisbury; see Kenneth James "Concert Life in Eighteenth-Century Bath", unpublished Ph.D dissertation, University of London, 1987, p.605.

20

SJ 18.8.46, p.244.

21

SJ 7.9.47, p.245.

22

SJ 22.8.48, p.245.

23

By 1757 there was a summer subscription series of concerts; they may have taken place for many years. See p.141.

24

SJ 5.9.48, p.246.

25

SJ 5.9.48, p.245-6.

26

SJ 5.1.47, p.244-5.

27

SJ 3.10.48, p.246.

28

For example: GJ 26.8.38. "For the Benefit of Mr. PHILLIPS from Oxford...at Mr Whitfield's GREAT ROOM, at the Bell [Gloucester] Will be perform'd A Concert..."; GJ 8.4.40 benefit Mr Phillips from Oxford at the Saracen's Head Inn in Highworth Wiltshire; GJ 31.5.43 benefit Mr Phillips at New College Hall Oxford.

29

SJ 11.2.51, p.247.

30

SJ 10.8.52, p.248.

31

See Chapter 2, pp.95-6.

32

No manuscript or published music by Pizzolato is known to survive.

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33

For example, in Race-Week 1751 balls were held on Tuesday and Thursday and a concert on Wednesday; in 1753 balls were held on Wednesday and Friday, and a concert on the Thursday night: there are no references to morning concerts. SJ 24.6.51 p.247 and SJ 9.7.53, p.249.

34

SJ 25.6.53. Acis and Galatea was sometimes referred to as a Pastoral; see GJ 30.10.50.

35

SJ 9.7.53, p.249.

36

Little is known about the history of the assembly rooms, but they are marked on Naish's map of the city of 1751. Apart from the college, the rooms were the largest dwelling house in the city. Royal Commission on Historical Monuments: Ancient and Historical Monuments of the City of Salisbury I (London, 1980), p.105.

37

Advertisements for assemblies show that by 1746 Mrs Toy was the proprietor of the rooms. SJ 2.6.46, p.244.

38

SJ 24.9.50, p.247.

39

SJ 28.1.51, p.247.

40

An advertisement stated that Alfred and Mary Tockett who formerly kept the Assembly Room in New Street are now at the Fountain Tavern in the High Street where assemblies will be kept as usual. SJ 28.7.55.

41

SJ 30.7.53; SJ 22.11.56; SJ 8.8.57; and SJ 13.8.59: see p.250 and pp.252-3. The last reference is for a benefit concert for Mary and William Tockett. The identity of William is not known.

42

SJ 8.8.57, p.252.

43

GJ 16.8.43. Celebrations recorded in Husk, St Cecilia, pp.102-3.

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44

GJ 20.3.44. The concert was held at the Great Hall in Devizes.

45

SJ 17.9.50.

46

See Chapter 1, pp.17-18; pp.45-7.

47

SJ 19.7.56, p.251.

48

FBJ 3.2.57, quoted in Deutsch, Handel p.782.

49

FBJ 20.12.55 and 12.8.58; see Deutsch, Handel, p.767 and pp.803-4.

50

Several members of the Corfe and Biddlecombe families were members of the vicars choral: John Corfe, lay-vicar (1692-1719); Thomas Corfe, lay-vicar (1696-1701); William Biddlecombe, lay vicar (1719-56); Charles Corfe, lay vicar (1726-42); Joseph Corfe, lay-vicar (1759-92). In 1729 James Corfe became apprentice to Edward Thompson, the cathedral organist; "Wiltshire Apprentices and their Masters", Wiltshire Archaeological and Natural History Society XVII (Devizes, 1961), p.xiv and p.36. William Biddlecombe was also "writing master" at the grammar school; Robertson, Sarum Close, p.225.

51

According to Hornby, a memorial on the north wall of the cathedral, records that Stephens taught the art of music to the gentlemen of the city and to the nobility. Hornby, Festival, p.80.

52

JOJ 17.3.59 see Deutsch, Handel, p.812.

53

Unless otherwise stated, the information in this paragraph comes from Clive C. Probyn, "James Harris: Salisbury Philosopher 1709-80", Hatcher Review II no 19 (Spring, 1985), pp.421-35.

54

In his Treatise he describes Handel as "with out an Equal, or a Second"; see Deutsch, Handel, pp.599.

55

Smethurst, Salisbury, pp.87-8.

- 56 notes for pages 143-6
Harris subscribed to Arminio (1737); Giustino (1737), Faramondo (1738); Alexander's Feast (1738); and to his Twelve Grand Concertos op.6 (1740).
- 57
From a letter of Thomas Morell to an unknown addressee; Deutsch, Handel, p.852.
- 58
See note 5, p.215.
- 59
Hornby, Festival, p.78.
- 60
SJ 17.10.48, p.246.
- 61
SJ 24.9.53, p.250.
- 62
For example see SJ 17.8.52, p.248.
- 63
Hornby states that "many of the early festivals were in fact Handel festivals"; Hornby, Festival, p.80.
- 64
SJ 1.10.50, p.245; SJ [2].10.52, p.248. An advertisement in GJ 19.7.57 stated that Hayes would be conducting the Three Choirs Festival that year.
- 65
For example, Miller, who participated in the Salisbury Festival in 1753 is mentioned in advertisements for the Three Choirs in 1755, 1756 and 1759. See SJ 24.9.53, p.250; WBWJ 15.7.55; WBWJ 7.9.56; GJ 14. 8.59.
- 66
SJ 17.8.52, p.248.
- 67
SJ [2].10.52, p.248.
- 68
See note 5, p.215.
- 69
SJ 24.9.53, p.250.
- 70
SJ [2].10.52, p.248.

Conclusion

notes for pages 147-9

1

Michael Tilmouth, "Chamber Music in England, 1675-1720", unpublished Ph.D. dissertation, University of Cambridge, 1960, p.84.

2

Commenting on the effect of reduction in the number of plebians at university, Stone writes that the church became a more socially respectable and economically attractive profession. Lawrence Stone, "The Size and Composition of the Oxford Student Body 1580-1910" in L. Stone (ed.), The University in Society (Princeton and London, 1975) I, p.39.

3

The Italian classical tradition formed the basis of university education.

4

See Chapter 2, pp.66-7. A sizeable collection of manuscripts in the hand of Henry Aldrich and Richard Goodson survives in Christ Church Library. Cf. G.E.P. Arkwright, Catalogue of Music Manuscripts in the Library of Christ Church Oxford I (London, 1915-23; repr. 1971). For works owned by Claver Morris, a member of the Wells music society, see appendix H. Roger North also held Carissimi's music in particularly high regard. John Wilson (ed.), Roger North on Music (London, 1959), pp.112-14 and p.183.

5

See Introduction, p.11 and Chapter 2, pp.66-7.

6

See Chapter 1, pp.17-8.

7

For example see Chapter 5, pp.135-7. For more details on St.Cecilia's Day celebrations see William Husk, An Account of the Musical Celebrations on St Cecilia's Day in the Sixteenth, Seventeenth and Eighteenth Centuries (London, 1857), and Richard Luckett, "The Legend of St.Cecilia and English Literature: A Study", unpublished Ph.D. dissertation, University of Cambridge, 1972, pp.219-48.

8

See Percy M. Young, "Festival, 2: Renaissance and Baroque Festivals", New Grove VI, p.506.

9

Lysons stated that the Three Choirs Festival was started by members of musical clubs in Gloucester, Hereford and Worcester: according to Watkins Shaw the festival had started by 1717. No

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records survive for music clubs in the period 1700-60 in the City Archives, the Cathedral or local libraries in either Gloucester or Worcester, nevertheless newspaper advertisements show that by the mid 1720s concerts were regularly given in both cities. The first direct reference to a music club in Gloucester is found in a notice in GJ 3.8.31, for a benefit concert for Barnabus Gunn at the Tolsey in Gloucester which states that he would be "assisted by the Gentlemen of the MUSICK CLUBB"; the first direct references to a music club at Worcester comes when the society subscribed to Festing's op.3 Twelve Concertos (William Smith, 1734); although no details of the society are known, newspaper advertisements show that concerts were regularly held at the Guildhall and the Town Hall. See Chapter 1, pp.17-18.

10

From 1714 the Norwich waits were obliged to give a concert on the first Monday of each month: it is not certain whether there was a music society in Norwich at this time. However, in October 1724 a "Musick Meeting" was started by "several Gentlemen in Mr. Freemoult's Long Room". See Trevor Fawcett, Music in Eighteenth-Century Norwich and Norfolk (Norwich, 1979), p.4. By the mid 1720s there was at least one music society in Canterbury: according to a newspaper advertisement, the "Kentish Society" was responsible for the St Cecilia's Day celebrations in 1726 (see KP 9-12.11.26), and by 1729, "The KENTISH SOCIETY for the Encouragement of MUSICK" met on the second Wednesday of the month in the Dancing School Yard, Canterbury (see KP 4-7.6.29); many music societies in Kent subscribed to works by William Defesch and he may have been employed by a music society in the area, possibly in Canterbury.

11

Membership lists of a music society in Manchester in 1744 show that only six out of one hundred and fifty members were clergymen. See John Harland, "Manchester Concerts in 1744" Collectanea relating to Manchester and its Neighbourhood at Various Periods: Chetham Society Publications LXXII (1867), pp.66-8.

12

In the early 1720s many music societies seem to have been either formally constituted for the first time or re-constituted; as the century progressed, increasing numbers of people joined and many music societies put limits on size of membership. By the late 1720s several music societies had been started in York; see Chapter 2, pp.78-80; see also note 10 above. For a detailed discussion on the cultural development of towns see Peter Borsay, "The English urban renaissance: the development of provincial urban culture c.1680-c.1760", Social History 5 (May, 1977), pp.581-98.

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13

Stone, University in Society I, p.48.

14

Brice refers to a music society in Exeter as "the Gentry's Winter Consort". See Andrew Brice, The Grand Gazette or Topographical Dictionary (Exeter, 1751), p.550.

15

By 1749, and possibly earlier, the society at Hereford had moved to Francis Woodcock's Great Room. The Music Assembly at York met in purpose-built assembly rooms. See Chapter 2, pp.83-5 and Chapter 5, pp.140-1.

16

Particularly on special occasions: see Chapter 4, p.133.

17

See Chapter 5, pp.143-6. Concerts involving top London musicians also took place during events such as race-week; see Chapter 2, pp.99-103.

18

In Hereford money was put towards poor relief and laying out grounds on the Castle Green: see Chapter 1, p.44. When the Assembly Rooms in Blake Street were opened, money was put towards a riverside walk; see R.G. Pugh (ed.), The City of York, The Victoria County History, of the Counties of England (London, 1961), p.245.

19

David Johnson, Music and Society in Lowland Scotland in the Eighteenth Century (London, 1972), p.37.

20

See Chapter 4, p.131 and SJ 24.9.53, p.250.

21

See Chapter 4, pp.128-9.

22

See Chapter 1, p.34.

23

See Chapter 2, p.79 and YJ 23.1.28, p.255.

24

It is not known when the Ladies Concerts in Lincoln were started: the society's new subscription series is announced in SM 27.12.39.

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25

For example an advertisement for a benefit concert at the Town Hall in Bridgnorth for Mr Lyndon and Miss Nowell stated that Miss Nowell will sing several songs; see BG 18.8.47. Jacky Camidge, the daughter of the organist at York Minster sang in a benefit concert for Coyle at the assembly rooms; see YC 23.1.50, p.268.

26

"The season" in the provincial towns seems to have coincided with the London season. For example, in an entry in the Assembly Room Minutes on 5 April 1742, one of the stewards of the assembly room was asked to "wait upon the gentlemen concerned in the Musick Direction or such of them as are in town to desire whether they will pay the arrears of rent due".

27

In August 1727 Dubourg and Granom gave concerts in York; see Chapter 2, p.81.

28

An announcement in KP 8-11.5.28 p.238 stated that the wells would be opened on Wednesday 8 May with a "Consort of Musick" which was to be continued weekly throughout the summer.

29

See Chapter 4, pp.128-9 and pp.131-2.

30

References in order of citation: BG 17.10.43; IJ 27.1.53 quoted in Slava Klima, Garry Bowers and Kerry S. Grant (eds.), Memoirs of Dr. Charles Burney 1726-1769 (Lincoln, Nebraska, 1988), p.107; and GJ 1.9.59.

31

Johnson, Lowland Scotland, p.44.

32

Hereford Records; see Chapter 1, p.34.

33

YC 11.1.43, p.262 and YC 8.10.51, p.271.

34

BG 23.10.59. See Chapter 4, p.133.

35

For musicians employed in Edinburgh see Johnson, Lowland Scotland, pp.37-8 and pp.54-5; in Bath, see Kenneth James,

notes for pages 153-5

"Concert Life in Eighteenth-Century Bath", unpublished Ph.D. dissertation, University of London, 1987, pp.53-63; see also Chapter 2, pp.89-97.

36

Musicians sometimes became part of the social circle of gentry: Charles Avison (1710-70) appears to have been a good friend of the poet Thomas Gray and is mentioned on several occasions in letters from Mason to him. Duncan E. Tovey, Gray and his Friends, (Cambridge, 1890), p.380 and p.389.

37

See Chapter 3, pp.114-8; note 10, p.222; and Chapter 5, p.137.

38

See Chapter 1, pp.31-2.

39

See Chapter 2, pp.108-9.

40

An advertisement in YC on 2.12.46 stated "a Hautboy is wanted to compleat the sett of waits in Wakefield. Any person that plays upon that instrument...will (if approv'd of) be admitted one of the waits of the said Town". An advertisement placed by Charles Avison, whose father was one of the Newcastle waits, stated that "Any person that can play well upon the Violin and Hautboy and tune a Harpsichord, will meet with very good encouragement upon applying to Mr Charles Avison at Newcastle upon Tyne": YC 29.6.42.

41

York, Borthwick Institute, Probate 1703; quoted in James Merryweather, York Music: The Story of a City's Music from 1304-1896 (York, 1988), p.107.

42

York, Borthwick Institute, probate 1753.

43

A fragment dated Shrewsbury 1742-3 quoted in Memoirs of Burney, p.32.

44

See Chapter 3, p.119.

45

Chapter 1, pp.20-1.

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46

See Chapter 2, p.96.

47

References in order of citation: BG 18.8.47 and BG 19.6.49 (Brignorth); GJ 21.8.50 (Ross and Monmouth), GJ 11.12.51 (Monmouth); GJ 29.11.48 (Ross); GJ 18.8.41 and BG 21.9.47 (Wolverhampton).

48

See Chapter 1, pp.20-1.

49

Edward Bradley, "The Diary of Thomas Smith of Shaw 1715-23", Wiltshire Archaeological and Natural History Magazine LXXXII (1988), pp.115-41. Wiltshire County Record Office, MS.161/170. 12.7.22: "Bro.Selfe, Mr.Methuen, Capt. [Jacob?] and the Ladies of that family din'd with us and Priest the organist: we sat together all the afternoon and had musick with which the Company seemed well pleased"; 9.7.22: Priest the organist of Bath visited in the afternoon; 24.1.22: "I was at home all the day, in the Evening, Priest the Organist of Bath came at my Mother's request to instruct Betsy in her musick".

50

See Chapter 1, p.26.

51

See Chapter 5, p.141.

52

In the late seventeenth century, there was an organ at the Globe Tavern in Exeter; see Chapter 3, p.111. See also SM 15.5.46: customers had shares in the harpsichord at the Bull Inn in Stamford; and SJ 21.2.57, p.252: announcement for the opening of the new organ at the Great Musick Room in Bristol.

53

Bath Chronicle 12.2.61 quoted in James, Concert Life in Eighteenth-Century Bath, p.625.

54

KP 22-25.4.30 and KP 2-5.12.30.

55

Barnabus Gunn was formerly organist at Gloucester. For more on his activities in Birmingham see J. Sutcliffe Smith, The Story of Music in Birmingham (Birmingham, 1945), pp.10-11.

notes for pages 156-8

56

These instruments seem to have been the most common for amateurs to learn; published tutors for the voice, violin and flute abounded.

57

See Chapter 1, p.40.

58

Ibid, p.39.

59

SJ [2].10.52, p.248-9; see Chapter 5, p.145.

60

References in order of citation: YC 19.8.40. p.256; an advertisement in LM 28.11.57 quoted in Hargrave stated "The first violin by Mr. Coyl [sic] from York". E. Hargrave, "Musical Leeds in the Eighteenth Century", Thoresby Society XXVIII (Leeds, 1928), p.325; KP 23-27.7.43.

61

Birmingham: BG 17.12.53 benefit Bridgemann, "Between the acts a droll song by Mr. Clarke"; BG 7.5.50, Bridgmann's gardens: "Charles Clarke from Worcester singing the droll song call'd Nottingham town". Bridgnorth: BG 4.4.57. Worcester: GJ 30.4.42, GJ 24.7.44, GJ 13.8.45 and GJ 7.8.50. Bewdley: WBWJ 24.3.57. Eversham: GJ 26.6.50; GJ 14.7.52; GJ 28.7.52.

62

BG 11.12.49, p.231 and SJ 6.9.56.

63

See Chapter 2, p.81.

64

KP 23-27.7.43.

65

For details of programmes given by Charles see Chapter 2, pp.98-9; for those given by the Heighingtons see YC 29.12.47, p.265; and for those by Parry see YC 20.1.41, p.258.

66

Most of the printed music found in provincial libraries was published by London firms such as Walsh and Smith. To give an idea of the amount of printed music in circulation, the Walsh catalogue of 1703 included ninety-two items and in the

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first twenty-five years of business Walsh issued more than six hundred works and editions. Charles Humphries and ^{W.J. Carr} C. Smith, Music Publishing in the British Isles from the earliest times to the middle of the nineteenth century (1954; 2nd ed., Oxford, 1970), p.18.

67

See Chapter 2, p.63 and appendix H, pp.285-6.

68

As is illustrated in programmes of a Manchester music society dating from 1744 in Harland, Manchester Concerts.

69

For a list of publications with subscription lists see R.C. Alston, F.J.G. Robinson and C.Wadham (comps.), A Check-List of Eighteenth-Century Books Containing Lists of Subscribers: incorporating exploitation of the eighteenth-century Short Title Catalogue File on Blaise (Newcastle, Aveo, 1983).

70

Among the booksellers who purchased multiple copies of the second edition were Mr Gittens, Salop, 18 books; Mr Goodard, Norwich, 36 books; Mr Leake, Bath, 18 books; Mr March, Exon, 6 books; and Christopher van Helmont of Amsterdam, 36 books. Individuals who subscribed included Henry Swarbrick and "Rev. Dr. Tudway, Dr. of Musick Cambridge, 6 books".

71

BWJ 16.5.29, p.236 and BWJ 28.5.31.

72

See KP 2-5.12.30 and KP 10-13.1.31.

73

See appendices A to E. See also the series of concert programmes of a Manchester music society of 1744 in Harland, Manchester Concerts.

74

For example, the music society at Oxford and the music society at the Apollo in Windsor were among the subscribers to Atalanta (1736); the music society at Oxford also subscribed to Armino (1737); and Faramando (1738).

75

See for example SJ 22.9.46; SJ 21.9.47; SJ 24.9.50: see pp.244-5; and YC 5.8.55, p.275.

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76

See Chapter 1, p.36 and Chapter 4, p.130.

77

See Winton Dean, Handel's Dramatic Oratorios and Masques (London, 1959), appendices C and D, pp.629-40.

78

IJ 26.5.33.

79

GJ 13.9.37.

80

Dean, Oratorios p.640 and GJ 12.9.38.

81

Messiah was first performed on 13 April 1742; see Ibid, pp.52-4.

82

An advertisement for the Three Choirs Festival in GJ 15.8.58 states that "Care has been taken to engage the best performers from London...amongst whom are Sign^ora Frasi, Messrs. Beard, Wass, Pinto, Miller, Thompson, Adcock, Vincent &c". SJ 16.7.59: notice concerning the Salisbury festival which states that the principal vocal parts would be by Signora Frasi.

83

For more details on music at Oxford see John H. Mee, The Oldest Music Room in Europe (London, 1911), pp.18-22; for more on oratorio performances at Oxford see Dean, Handel Grove, pp.40-1.

84

See note 35; for information on music societies in Bristol see J.G. Hooper, "A Survey of Music in Bristol, with special reference to the eighteenth century" (MA unpublished dissertation, University of Bristol, 1963).

85

See Chapter 4, p.126 and p.133.

86

For more information see G.W.O. Addleshaw, "Cathedral" in Chambers Encyclopaedia New Revised Edition, III (London, 1973), 173-5.

87

Lay clerks were also known as lay singing men.

notes for pages 167-8

88

James Bentham, The History and Antiquities of the Coventual and Cathedral Church of Ely: from the Foundation of the Monastery, A.D. 673, to the year 1771 (Cambridge, 1771), p.281.

89

Samuel Rudder, A New History of Gloucestershire (Cirencester, 1779; rev. edn, Gloucester, 1977), 369.

90

See Introduction, pp.10-11.

91

A thesis put forward by Peter Borsay, Urban Renaissance, p.592.

92

See Chapter 1, pp.26-8.

93

See Chapter 3, p.120.

APPENDIX A

ARIS' WEEKLY JOURNAL or BIRMINGHAM GAZETTE

29.8.43

On THURSDAY the First of SEPTEMBER, AT The TOWN-HALL in LITCHFIELD [sic], Will be perform'd A CONCERT of Vocal and Instrumental MUSICK. Beginning precisely at Eleven o'Clock in the Morning, and to end before One. Tickets to be had at Mr. Bailey's, Bookseller in Litchfield [sic]. Price 3s, N.B. None to be admitted without Tickets.

11.11.45

Lichfield, Nov.5, 1745.

Whereas [sic] Friday the 22^a Instant, is the Anniversary of St.Cecilia, (that being Market Day) the same will be celebrated at the Town-Hall on Monday the 25th, where will be a CONCERT of VOCAL and INSTRUMENTAL MUSICK. To begin at Five o'Clock. N.B. Tickets may be had at the Three Crowns.

14.9.47

AT THE TOWN-HALL in LICHFIELD, On Thursday the 14th Instant WILL BE A CONCERT OF VOCAL and INSTRUMENTAL MUSICK, FOR THE BENEFIT of Mr. WOOD. Tickets may be had at Mr. Brookes's, at the George Inn, and at Mr. Richard Bailye's [sic], Bookseller at Half a Crown each.

22.8.48

For the BENEFIT of Mr. WOOD and Mr. BRIDGMAN, At the Town-Hall in Lichfield, on Wednesday the 31st of this Instant August, will be A Concert of Vocal and Instrumental Musick. Consisting of Pieces Selected from the most Celebrated Authors. The Vocal Parts by Mr. Brett and other Voices. Tickets to be had at the George Inn, and at Mr. Richard Bayley's Bookseller in Lichfield, at Two Shillings and Sixpence each. To begin at Ten o'Clock in the Forenoon.

11.12.49

For the Benefit of Signiora Giacomizzi, ON Tuesday the 12th of this Instant December, at Mr. Packwood's Great Room in the Cherry Orchard, Birmingham, will be perform'd A Concert of Vocal and Instrumental Musick. In which will be perform'd some Concertos on the Violin, German Flute, and others. A Solo on the Violin, and another on the Violoncello. After which will be a BALL. To begin exactly at Six o'Clock. Tickets to be had at the Place of Performance, and of T. Aris Printer, at 2s.6d. each. None to be admitted to the Ball who have not Tickets. N.B. Many Gentlemen of Lichfield and Coventry will perform at this Concert.

27.8.50

ON Wednesday and Thursday, the 5th and 6th of September, being the Race Days, will be perform'd at the Town-Hall in Lichfield, A Concert of Vocal and Instrumental Musick, For the BENEFIT of Mr. EDMONDS and Mr. BIRD. Tickets to be had at the Swan, King's Head, and Place of Performance, at 2s.6d each Day. To begin at Eleven o'Clock in the Morning each Day.

20.5.51*

By DESIRE, For the Benefit of Mr. Tayler, Mr. Burney and Mr. Clark, In the Whitsun Week, ON the 27th of this Instant May, being Whitsun Monday at BRIDGNORTH; on Tuesday the 28th at BEWDLEY; and on Friday the 31st at WOLVERHAMPTON will be perform'd, A Concert of Vocal and Instrumental Music...

24.10.57*

On Tuesday the First Day of November, THE VICAR'S HALL in LICHFIELD will be OPEN'D with A Concert of Vocal and Instrumental Musick. After which will be a BALL...Tickets to be had at the George, the Swan, and King's Head Inns and of Richard Bailey, Bookseller in Lichfield at 5s. each. N.B. As there is reason to expect a great deal of Company, ladies are requested to appear without hoops.

25.9.58

AT the Vicar's-Hall in Lichfield, on Thursday the 5th of October, will be held A Concert of Vocal and Instrumental Musick, For the BENEFIT of Mr. SAVILLE. After the CONCERT will be a BALL. Tickets, 2s.6d. each to be had at Mr. Saville's near the Vicar's, [sic] and at the King's Head, Swan and the George. To begin at Seven o'Clock.

16.10.58

Notice is hereby given, THAT the LICHFIELD CONCERT will begin for the Winter Season upon Thursday the 19th of October Instant, with a BALL, and be continued on the following Tuesday Nights, viz. October 31, Concert only; Nov.14, Concert and a Ball; Nov.28, Concert; Dec.12, Concert and Ball; Dec.26, Concert; Jan.9 1759; Concert and Ball; Jan.23 Concert; Feb.6, Concert and Ball; Feb.20, Concert; March 6, Concert and Ball; March 20, Concert only; And whereas it has been advertised at Half a Guinea for the whole Season, it is now, for particular Reasons, thought proper to fix the Subscription at Five Shillings for each Quarter. William Inge, of Thorpe Esq; Steward.

8.1.59

Lichfield 6 Jan. 59

THE Second Quarter of the SUBSCRIPTION CONCERT at the Vicar's-Hall in Lichfield, will begin on Tuesday the 16th Instant. WILLIAM INGE, Esq: Steward.

1.10.59

AT the VICAR'S-HALL in Lichfield, On Wednesday the 5th of October will be A Concert of Vocal and Instrumental Musick, For the Benefit of Mr. SAVILLE. After which will be a BALL. Tickets at 2s.6d. each to be had at the George, the Swan, and King's Head, and of Mr. Saville's in the Close.

26.11.59

AT the VICARS-HALL in Lichfield, On Thursday the 29th of November, will be perform'd A Concert of Vocal and Instrumental MUSICK. After which will be a BALL. Tickets at 2s.6d. each to be had at the George, the Swan, and King's Head. The Profits arising from this Concert, will be applied towards finishing the vicars-hall.

APPENDIX B

EXETER PAPERS

27.7.22 PM

At the Request of several GENTLEMAN and LADIES: THIS is to give Notice, that a Select Consort of Vocal and Instrumental Musick will be held, on Saturday the 28th of this Instant July, at Mr. Hawett's Dancing Room, near St. Catherine's-Gate, Exon, beginning at Six of the Clock. Tickets may be had at the Place of Performance, or at Lewis Jones's Coffee-House, Price 1s.6d. N.B. The Consort will consist of the most Celebrated Musick now extant, and will be performed by some of the Best Hands in the City.

19.8.26 FEJ

By the Command of Several Persons of Quality. For the Benefit of Mr. William Waldron, a CONSORT of Vocal and Instrumental Musick will be held on Thursday the 25th of this Instant, August, at the great School opposite the Half-Moon: The Vocal Parts compos'd by the famous Mr. Handel, and perform'd by several different Voices; and the Instrumental taken from the most celebrated Masters; Beginning exactly at 6 o'Clock. Tickets may be had at the Globe and Rummer Taverns, Jones' and Moll's Coffee Houses, Wheadon's at the Ship and the Place of Performance at 2s.6d. each. The performers will be placed above the Audience, and not as it has been heretofore.

24.3.27 FEJ

For the Entertainment of Quality and Gentry. AT the large Musical Room near St. Catherine's Gate, on Tuesday next, being the 21st Inst. will be held a Consort of Vocal and Instrumental Musick, taken from the most celebrated Masters; beginning at six o'Clock. Tickets to be had at the Rummer-Tavern, at Jones's Coffee-House, and at the Place of Performance, at 2s.6d. each.

28.7.27 BWJ

By Command of Several Persons of Quality: For the BENEFIT of Mr. William Waldron, AT the High-School, opposite to the Half-Moon, in Exon, on Saturday in the Assize-Week, being Aug. 6 will be held a Consort of Vocal and Instrumental Musick; the Vocal compos'd by Mr. HANDEL, and perform'd by several Persons; and the Instrumental from the most Celebrated Masters. There being no Ball, the Performance will begin precisely at 7 a Clock in the Evening, and end in good Season. N.B. Tickets may be had at the Globe, and Rummer Taverns, at Jones' and Moll's Coffee-Houses, at the Oxford-Inn, and at Mr. Wheadon's at the Ship.

22.3.28 BWJ

For the BENEFIT of Mr. Francis Wellington: AT the large Room, at the Half-Moon, in the High-Street, Exon, [on] Wednesday April the 3d, 1728 (being the Assize-Week) will be held a CONSORT of Vocal and Instrumental MUSICK, taken from the most Celebrated Masters. N.B. Tickets may be had at Mr. Score's Bookseller, Moll's Coffee-House, Rummer Tavern, and at the Place of Performance, at 2s.6d. each. Beginning at Six a Clock.

9.8.28 BWJ

For the BENEFIT of Mr. W. Waldron: A Consort of Vocal and Instrumental MUSICK will be held at the High School, opposite to the Half-Moon, Exon, on Wednesday in the Assize Week, being the 21st Instant, beginning by Seven a-Clock. The Consort will begin with a Trumpet Overture; and several other pieces will be perform'd with the Trumpet, being desired; the Thorough-bass by Mr. Samuel Smith, Organist of Tiverton. Tickets are to be had at the London, Oxford, Half-Moon, Green-Dragon, and Red Lion Inns, Globe and Rummer Taverns, at Wheadon's, at the Ship, Jones's and Moll's Coffee-houses, and the Place of Performance, at 2s.6d. each.

16.8.28 BWJ

[same advertisement as above with a note]

N.B. There being no Ball, the consort will not begin 'till Seven a Clock.

8.11.28 BWJ

SHADRACH RADFORD, One of the City Waits and Trumpet, Has taken the House (at present) kept by the Widow COKER, known by the Sign of the Sea-Horse, in the Lane wherein is the Mitre Tavern Back-Door, in Exon: Where he will constantly be furnish'd with the best Malt-Liquors &c. and all his Friends and Customers may depend upon most civil, handsome, and kind Entertainment. N.B. Being fully resolved to have all Things, especially Drinkables, in good Order and Condition, he will not open 'till the Monday before Christmas Day. At which Time he'll have a good Piece of Roast-Beef, Ox-Cheeks &c. at the Service of such Friends as shall think fit to come and drink towards his Prosperity.

15.11.28 BWJ

Being desir'd by Several Gentlemen and Ladies of the Country. By the Company of COMEDIANS at the Seven Stars, near the Bridge-Foot in St. Thomas's, this Evening, being Friday November the 15th, 1728, will be Acted (for the last Time this Season) the BEGGAR'S OPERA...With all the Songs and Musick as perform'd in the

Theatre-Royal, London. And before the Play, at the earnest Request of divers of the Gentry, Mr. Radford will perform his Agility which is the last Time he proposes ever to do it in Publick. Beginning exactly at Six a Clock. Prices Two Shillings, One Shilling, and Sixpence.

21.3.29 BWJ

For the Benefit of Mr. Wellington. At the Request of Several Gentlemen and Ladies, A Consort of Vocal and Instrumental Musick will be held at the New-Inn Apollo, on Wednesday March the 26th, 1729, (being the Assize-Week) consisting of Musick taken from the most Celebrated Masters, viz. Overtures, Concerto's, Trumpet-Pieces, &c.. The Thorough-Bass by Mr. Samuel Smith, Organist of Tiverton. Tickets to be had at Mr. Score's, Bookseller, Rummer-Tavern, Eveleigh's Wine-Cellar, Wheadon's at the Ship, Moll's Coffee-house, Brice's Printing-Office, and at the Place of Performance, at 2s.6d. each. Begining at 6 a-Clock. Note, A good Fire will be provided.

16.5.29 BWJ

At the Request of several Gentlemen and Ladies, for the BENEFIT of Mr. RADFORD, one of the City Waits and Trumpet, AT the Bear Inn, in South-gate-Street, Exon, on Tuesday May 20. 1729 will be held a Select CONCERT of Vocal and Instrumental MUSICK: The Pieces to be taken from the most Celebrated Masters, English and Italian; and the THOROUGH-BASS perform'd by Mr. Samuel Smith, Organist of Tiverton: Particularly the ever-admired SONG, compos'd by Mr. Purcell, call'd Genius of England, with its proper Symphony on the Trumpet by Mr. Radford; the same being desired. Also a SOLO by Mr. Wellington and Mr. Smith. Beginning precisely at 7 a-Clock. Tickets to be had at the Rummer, Globe, Mitre and Fountain Taverns; Jones's, Dick's, and Moll's Coffee-Houses; the Place of Performance, Mr. Score's, Bookseller, and at Brice's Printing-House, at 2s.6d. each. N.B. Most of the Pieces (which consist of a large Variety) are perfectly new.

18.7.29 BWJ

At the Request of Several Persons of Quality. For the Benefit of Mr. WILLIAM WALDRON, A Select Consort of Vocal and Instrumental MUSICK will be held at the High School, Exon (being the Assize-Week) on Wednesday the 6th of August next. Several Trumpet-Songs and Overtures will be perform'd and all the Musick will be taken from the most celebrated Masters. The Thorough Bass

by Mr. Smith, Organist of Tiverton. To begin at 7 a'clock.
Tickets may be had at the London, Oxford, New Inn, Half Moon, Red
Lion Inns, Jones's and Moll's Coffee-Houses, Globe and Rummer
Taverns, Eveleigh's Wine Cellar, Martin Waldron's Peruke-maker,
within the Close, and at the Place of Performance, at 2s.6d.
each.

24.7.30 BWJ

For the Benefit of Mr. William Waldron, Exon. A Select Consort of
Vocal and Instrumental MUSICK, will be held at the High-School,
opposite the Half Moon, on Wednesday 29th of this Instant July,
1730, being the Assize-Week. Beginning at 7 Clock [sic]. Care
will be taken that the Musick, viz. Songs, Trumpet-Pieces,
Concerto's, Overtures &c. be collected from the most Celebrated
Masters, having the Assistance of several Performers from the
[sic] Bath. N.B. Tickets may be had at Mrs. Chute's, Milliner;
Mrs. Elliots, in St. Peter's Church yard; at his House within the
Close, and at the Place of Performance at 2s.6d. each.

APPENDIX C

GLOUCESTER JOURNAL

14.3.27

For the Benefit of Mr. Fra. Woodcock. On Monday the 20th Instant will be performed a Consort of Vocal and Instrumental Musick, in the College Hall, in the City of Hereford. Beginning at Six o' clock. N.B. Tickets to be had at Mr. John Hunts, bookseller, and at Mr. Ford's at the Red Steak Tree.

9.8.37

For the Benefit of Henry Swarbrick and Francis Woodcock, ON Thursday the 18th of this Instant August will be perform'd at the College Hall in Hereford, A Concert of MUSICK, Both Vocal and Instrumental. TICKETS to be had at Mr. John Hunt's, Bookseller. To begin at Six o'Clock. N.B. There will be French Horns, and other Instruments.

21.7.41

NOTICE is hereby given, THAT the ANNUAL MEETING of the three Choirs, Hereford, Worcester and Gloucester, will be held at Hereford upon Tuesday the First Day of September next, where will be perform'd Church-Musick upon the Wednesday and Thursday following, in the Morning, and a Concert of Musick at the College each Evening. JOHN WOODCOCK, Steward.

N.B. All Performers are desir'd to meet upon the Monday Evening, and to dine with the Steward the Day following.

9.3.42

For the BENEFIT of Francis Woodcock, On Tuesday the 23^d Instant will be perform'd, A CONCERT of MUSICK Both VOCAL and INSTRUMENTAL, At his Great Room in Milk Lane, HEREFORD. N.B. After the Concert will be a BALL.

7.7.47

This is to acquaint the PUBLICK, THAT the ANNUAL MEETING of the THREE CHOIRS, Hereford, Gloucester and Worcester, will be (this year) at HEREFORD, Tuesday the 1st of September, In order for a Concert of MUSICK the two following Days. There will be a Performance of Church-Musick each Morning and, each Evening, a Concert at the College-Hall. FRANCIS LEWIS, Steward. The PERFORMERS are desired to meet upon the Monday and to dine with the Steward on the Tuesday.

17.5.48

For the BENEFIT of Mr. JAMES GEORGE, At the TOWN-HALL in ABERGAVENNY, On the 26th Inst. will be perform'd A CONCERT of Vocal and Instrumental MUSICK, By the BEST MASTERS, To begin exactly at Seven o'Clock - TICKETS to be had at the Angel in the said Town, at 2s.6d. each.

19.7.48

For the Benefit of Mr. Francis Woodcock, On the 1st of August (being the Time of the Assizes) Will be a CONCERT of Vocal and Instrumental MUSIC. (To begin at Seven o'Clock). TICKETS to be had at Mr. Wilde's Bookseller, and at the Long Room. N.B. There will be a BALL on Tuesday as usual.

30.8.48

[sic]

For the BENEFIT of Mr. FRANCIS WOODCOCK, and Mr. JAMES GEORGE, On Monday the 5th of September next, being Assize-Time, At Mr. Harper's GREAT-ROOM at the Golden Lyon in Brecon, will be perform'd a CONCERT of Vocal and Instrumental MUSIC, By a Sett of Good Hands. To begin precisely at 7 o'Clock. After the CONCERT there will be a BALL, to which no person will be admitted without a Ticket for the Concert. TICKETS to be had at the Golden-Lyon, and at Mrs. Prosser's, at the Castle-Green in Brecon, at 2s.6d. each.

25.10.48

HENRY SWARBRICK,

Organist of the Cathedral Church of Hereford, Having, for several Years last past, made it his Business on Wednesdays and Fridays, to attend those who live within ten Miles of the said City, and are desirous of learning to play on the Harpsichord or Spinnet, in order to teach them, or to tune their instruments; takes this Opportunity of returning Thanks to such as have hitherto thought proper to employ him, and likewise of declaring that he intends to continue his Attendance on the said Business as formerly, notwithstanding any Reports which thro' ignorance or Malice, may have been made to the contrary.

3.1.49

Hereford, December 30, 1748.

By DESIRE OF THE MUSICAL SOCIETY, On Tuesday next the 3d of January, will be perform'd in Mr. Woodcock's GREAT ROOM, A CONCERT of Vocal and Instrumental MUSIC, For the Benefit of Mess. CHARLES, Sen. and Jun. in which they will perform a Variety of Pieces on the French-Horns, Shallamo, and Clarinett. Note, There will be a CONCERTO and SOLO on the VIOLIN by Mr. Charles Jun. TICKETS to be had at Mr. Woodcock's - To begin at Five o'Clock.

21.3.49

For the Benefit of Mr. Dyer and Mr. Woodcock. ON Thursday, March 30 at Mr. WOODCOCK'S Great-Room in Hereford will be perform'd A CONCERT of Vocal and Instrumental MUSIC. TICKETS to be had at Mr. Wilde's, Bookseller, at 2s.6d. each. After the Concert (which will begin precisely at Half an Hour past Five o'Clock) there will be a BALL for the Gentlemen and Ladies that favour them with their Company at the Concert.

18.4.49

For the BENEFIT of Mr. BRETT, On Monday the 24th of this instant April, At Mr. Woodcock's GREAT ROOM in Hereford, Will be performed SOLOMON: A Serenata after the Manner of an ORATORIO. Set to Music by Mr. Boyce, Composer to his Majesty. N.B. The Words of all the Recitatives, Songs and Choruses will be printed in a Book and given gratis that Night at the Door. TICKETS 2s.6d. After the CONCERT will be a BALL.

10.7.50

Hereford, July 9 1750

THE ANNUAL MEETING OF THE THREE CHOIRS, Worcester, Gloucester and Hereford, will be held at HEREFORD, on Tuesday the 11th September next. N.B. The COLLEGE-HALL, where the CONCERTS are held in the Evenings, is, by the voluntary Subscriptions of the Gentlemen and Clergy in and about Hereford, greatly enlarged, and boarded, for the better and more convenient Reception of the Company, and for a continual Support of the Meeting. The PERFORMERS are desired to meet on the Monday before, in order to Rehearse in the Evenings and to Dine with the Steward the Day following. JOHN ARNOLD, steward.

23.10.50.

On Friday Evening, the 26th Instant will be performed, at HEREFORD, A CONCERT OF MUSIC, VOCAL and INSTRUMENTAL: Particularly several Select PIECES on the French-Horns by Mess. CHARLES Sen. and Jun. from London. TICKETS to be had at the Swan and Falcon in Hereford, at 2s.6d. each.

30.7.51

For the Benefit of Mr. FRANCIS WOODCOCK, At his LONG-ROOM, in HEREFORD, On Monday the 5th Day of August will be performed, A CONCERT of Vocal and Instrumental Music: And the Night following, will be A BALL at the same Place.

28.7.52

For the BENEFIT of Mr. JONES, At the GUILDHALL in Worcester, On Tuesday the 4th of August, being in the Assize-Week, will be A CONCERT of Vocal and Instrumental MUSIC; in which will be perform'd The CHAPLET, compos'd by Dr. Boyce; The Vocal Parts by Mrs. Lampe, Miss Young, and others from the Theatre-Royal, Covent Garden, London; With many other Select PIECES, and the most favourite SONGS

now in Vogue. To begin at Seven o'Clock. TICKETS to be had at both Coffee-Houses, at Mr. Jones's, and at R. Lewis's, Bookseller, in High-Street, at 2s.6d. each. N.B. Care will be taken to procure as many Printed Copies of the CHAPLET as possible, for the use of the Gentlemen and Ladies. After the Concert will be a BALL as usual.

7.8.53

THE MEETING OF THE THREE CHOIRS OF Worcester, Gloucester, and Hereford will be held at Hereford on Wednesday and Thursday the 12th and 13th of September. On Wednesday will be performed at the Cathedral in the morning, Mr Purcell's TE DEUM and JUBILATE, an ANTHEM by Dr. BOYCE, and Mr. Handel's celebrated CORONATION ANTHEM: and, at the College-Hall, in the Evening, a CONCERT of Vocal and Instrumental MUSIC. On Thursday will be performed, at the Cathedral in the Morning, Mr. Handel's TE DEUM and JUBILATE, a NEW ANTHEM by Dr. Boyce and the same CORONATION-ANTHEM;-and, at the College-Hall in the Evening, The ORATORIO of SAMSON. And on Friday Evening at the College-hall, will be performed, THE SHEPHERD'S LOTTERY, set to Music by Dr. Boyce. ROBERT SHENTON, Steward. The great Expense in preparing for the Oratorio of SAMSON, the larger Demands of Performers, and the Want of a Room large enough to hold Company sufficient to defray these Expenses (notwithstanding the Additions that have been made to the College-hall) make it necessary not only to raise the Price of Tickets to Three shillings, but likewise to have the Addition of a Third Night. In order to prevent Inconveniencies that may arise from the receiving and changing Money at the Hall-door, every Person is desired to bring a Ticket with him. - The TICKETS to be had at the Green dragon, the Red Steak Tree, and at Mr. Stone's Bookseller, in Broad-capuch^[sic] Lane.

7.8.53

For the BENEFIT of Mr. JAMES GEORGE, At Mr. HUGHES'S Great-Room in Cheltenham. On Wednesday the 8th of August Inst. will be performed A CONCERT of Vocal and Instrumental MUSIC. To begin at Six o'Clock. After the Concert will be a BALL for the Ladies, Gratis. TICKETS to be had at Mr. Hughes's, at the Well, and at Mr. Pope's, at the Coffee-Houses, at 2s.6d. each.

* 23.10.53 See Below.

13.5.55

For the BENEFIT of the Widow WOODCOCK, At her GREAT-ROOM in the Milk-Lane, Hereford, On Wednesday the 28th of May instant, Will be A CONCERT of Vocal and Instrumental MUSICK, To begin at Six o'Clock Exactly. TICKETS to be had at Mr. Stone's, Bookseller, in Broad Cabbage-lane, and at Mrs. Woodcock's House, After the Concert will be a Ball for the Ladies.

23.9.55

Hereford Sept. 20

On TUESDAY the 7th Day of October next, At the COLLEGE-HALL will be Performed A CONCERT of Vocal and Instrumental MUSICK; The Profits of which are intended for further Improvement and

[Continued overleaf]

* 23.10.53

On Friday Evening the 26th Instant will be performed at HEREFORD, A CONCERT OF MUSIC, Vocal and Instrumental: Particularly several select PIECES on the French Horns by Mess. CHARLES Sen. and Junr. from London.

Beautifying of the CASTLE-GREEN. Tickets to be had of Mr. WILDE Bookseller, Mr. CLACK, Organist, and at CHURCHILL's Coffee-house in Hereford.

7.9.56*

THE MEETING of the THREE CHOIRS of Hereford on Wednesday and Thursday 15 and 16 [Sept].... On Wednesday will be performed...at the Cathedral in the Morning, Mr. Purcel's [sic] TE DEUM and JUBILATE, with Dr. Boyce's Additions; an Anthem of Dr. Boyce's, and Mr. Handel's celebrated Coronation-Anthem; and, at the College-Hall in the Evening, the ORATORIO of SAMSON, in which will be introduced the DEAD MARCH in SAUL. On Thursday will be performed, at the Cathedral in the Morning, Mr. Handel's New TE DEUM and JUBILATE, a New ANTHEM of Dr. Boyce's, and the same CORONATION ANTHEM; and at the College Hall in the Evening, Dr. Boyce's SOLOMON, with several INSTRUMENTAL PIECES of MUSICK. And on Friday Evening at the College-Hall, will be performed L'ALLEGRO IL PENEROSO, and Dryden's ODE, set to Musick by Mr. Handel. The VOCAL Parts by the Gentlemen of the Three Choirs, Signora Frasi, Master-Reinhard, Mr. Wass and Others. The INSTRUMENTAL Parts by Signor Arrigoni, Mr. Thompson, Mr. Millar, Mr. Adcock, Mr. Messing, &c. &c. There will be a BALL each Night in the College-Hall, gratis, for all the Gentlemen and Ladies who favour the Concerts with their Company; to which no Person will be admitted without a Concert-Ticket. Tickets to be had at Mr. Wilde's Bookseller, the Swan and Falcon, and the Green Dragon. Price 5s. Stewards } Sir JOHN MORGAN, Bart. } The Rev. Dr. Webber
Dean of Hereford

12.9.58

For the Benefit of FRANCESCO WOODCOCK, At the Widow WOODCOCK'S Great-Room in Hereford, On Tuesday the 19th of September Inst. will be performed A Concert of Vocal and Instrumental Musick. To begin at Seven o'Clock. After the Concert will be a BALL for the Ladies. Tickets to be had at Mr. Woodcock's House.

26.9.58

Hereford, Sept. 20, 1758.

For the Benefit of the CASTLE-GREEN, At the College-Hall, On Tuesday the Third Day of October next, Will be performed, A CONCERT of Vocal and Instrumental Musick. Tickets to be had of Mr. Wilde, Bookseller; Mr. Clack, Organist; and at the Swan and the Falcon; at 2s.6d. each.

14.11.58

HEREFORD, Oct. 30

For the BENEFIT of the CASTLE-GREEN, At the COLLEGE-HALL, On Tuesday the Fourteenth of November next, Will be performed The CHAPLET, a Musical Entertainment, Composed by Dr. BOYCE. After

which will be a BALL gratis. Tickets to be had of Mr. Clack, Organist; Mr. Wilde, Bookseller; at the Swan and Falcon; and at both Coffee-Houses. N.B. Master Bond is expected from Worcester.

23.1.59

Hereford, Jan. 20

For the BENEFIT of the CASTLE-GREEN, At the COLLEGE-HALL
On Thursday the Eighth of February next, Will be performed A CONCERT
of VOCAL and INSTRUMENTAL MUSICK, After which will be a
BALL gratis. Tickets to be had of Mr. Clack, organist; Mr. Wilde,
Bookseller; at the Swan and Falcon; and at both Coffee-Houses.

APPENDIX D

SALISBURY JOURNAL

2.6.46

This is to give NOTICE to the Gentlemen and Ladies; THAT during the Races, at the Assembly House, in New-Street, Sarum; There will be an ASSEMBLY on Wednesday the Eleventh. On Thursday the Twelfth, a Concert of Vocal and Instrumental Music, for the Benefit of Mrs. Toy. And On Friday the Thirteenth, An Assembly.

16.6.46

Salisbury June 16th 1746,
For the BENEFIT of Seigniora Avoglio, from ITALY, AND William Young, and Augustus Spittel, of the City of Sarum, MUSICIANS; Will be Performed at the Assembly-House in New-Street, On Monday the 23rd Instant, A CONCERT of MUSICK, with several Italian and English SONGS, to be Performed by SEIGNIORA AVOGLIO. There will be a Ball after the CONCERT. Tickets at 2s.6d. each, to be had at the Assembly-House, the Mitre Coffee-House and the said William Young's, and Augustus Spittels.

18.8.46

Salisbury, August 14, 1746.
For the BENEFIT of Mr. FLEMING, On Monday the 25th Instant, will be PERFORMED A CONCERT OF MUSICK At the ASSEMBLY-ROOM, in New-Street; After the CONCERT, Mrs. FLEMING will Perform Two STAGE DANCES, With MUSICK and CLOATHS Applicable to their Characters. To Conclude with a BALL. Tickets to be had at John's Coffee-House, the Mitre Tavern, the Three Lyons &c. at 2s.6d. Each.

22.9.46

SALISBURY, Sept. 22, 1746
ON Thursday the 17th of October next, will be celebrated as usual, the Festival of St. CECILIA, With Vocal and Instrumental MUSICK, at the Cathedral Church of SARUM, where will be performed Mr. HANDEL'S NEW TE DEUM. And at The Assembly Room will be a CONCERT and BALL for the Benefit of the Town-Musick, assisted by several Hands from Bath, &c. TICKETS to be had at the Mitre Coffee-house, Three Lyons, Assembly Room, and of the Town Musick, at 2s.6d. each. To begin at Six o'Clock. N.B. The Ordinary for Gentlemen, at the Three Lyons.

5.1.47

For the BENEFIT of Mr. Philip Phillips of Oxford, On Monday the 12th Instant, at the Assembly House in New Street, will be performed, A Concert OF Vocal and Instrumental Musick, To conclude with a BALL Tickets to be had at the Mitre Coffee House at 2s.6d. each. To begin at 6 o'Clock.

24.8.47

SARUM, Monday next the 31st Inst. 1747. For the BENEFIT of WILLIAM YOUNG, AND AUGUSTUS SPITTEL, AT THE CONCERT-ROOM, In NEW-STREET, will be perform'd a CONCERT, OF VOCAL and INSTRUMENTAL MUSIC. After the CONCERT a BALL. N.B. Tickets to be had at the Mitre Coffee House, Assembly Room; William Young's, in Endless Street; and Augustus Spittel's in Brown Street. [Price 2s.6d. Each]. [I here not editorial.

7.9.47

SARUM. For the Benefit of Mr. FLEMING, On Monday the 14th Inst. Will be perform'd a CONCERT of VOCAL and INSTRUMENTAL MUSIC, Wherein a Child of Nine Years Old is to perform the Ninth Solo of Corelli. And likewise will accompany Mr. Fleming to a grand Italian Solo, to conclude with a BALL. Tickets to be had at all Public Places in SARUM at 2s.6d. each.

21.9.47

SARUM. Sept. 21 1747.

On Friday the 9th of October next, will be celebrated as usual, the Festival of St. CECILIA, With Vocal and Instrumental MUSICK, at the Cathedral Church of SARUM, where will be performed Mr. HANDEL'S New TE DEUM. And at the Assembly Room will be a CONCERT and BALL for the Benefit of the Town Musick, assisted by several Hands from BATH. TICKETS to be had at the Mitre Coffee house, Three Lyons, Assembly Room, and of the Town Musick, at 2s.6d. each. To begin at Six o'Clock. N.B. The Ordinary for the Gentlemen, at the Three Lyons.

22.8.48

SALISBURY. For the BENEFIT of Mr. FLEMING, At the ASSEMBLY-ROOM in NEW-STREET, On Tuesday the 6th of SEPTEMBER, Will be perform'd a CONCERT of Vocal and Instrumental MUSICK; Particularly a New SOLO to be perform'd on the VIOLIN by Mr. FLEMING. To conclude with a BALL. Tickets to be had at the Printing-Office, Assembly-Room, and at most of the Inns, at Two Shillings and Six-pence each.

5.9.48

On FRIDAY the 9th Instant, At the ASSEMBLY-ROOM, Will be an ENTERTAINMENT of MUSICK, Where several select pieces will be perform'd by a Band of Musicians from the Opera-House in LONDON.

PARTICULARLY A Concerto by Mr. Hirner and Mr. Leander with French Horns the best in England. A Concerto upon the Violoncello, by Signior Caruso; and a Concerto by the same upon the Saltero, by the only Master in London. A Concerto upon the Viola d'Amore by Mr. Grossman. After the CONCERT a BALL. Tickets to be had at the Three Lions, at 2s.6d. each.

5.9.48

SALISBURY

For the BENEFIT of Mr. FLEMING; At the ASSEMBLY-ROOM in NEW STREET, On TUESDAY the 6th of SEPTEMBER, Will be a grand CONCERT of Vocal and Instrumental MUSICK. Particularly he is to be assisted by Two celebrated French-Horns from the Opera House; And likewise, the famous March in JUDAS MACABEUS, Accompanied by the Original SIDE DRUM. To conclude with a BALL. Tickets to be had at the Printing Office, Assembly-Room, and at most of the Inns at Two Shillings and Six-pence each.

3.10.48

SALISBURY, Sept. 28, 1748.

For the Benefit of PHILIP PHILLIPS, ON Tuesday the 4th of October, at the Assembly-Room, will be perform'd a Concert of Vocal and Instrumental Musick; and in particular a Solo on the Hautboy, by Philip Phillips, of his own Composing.

17.10.48

St Cecilia's FESTIVAL, WILL be celebrated on the 19th and 20th Days of this Instant October, at the City of Salisbury. There will be different Musick each Day in the Cathedral Church, and each Evening there will be a Concert and a Ball at the Assembly Room in New Street. There will be the best Voices and Hands from Oxford, Bath and elsewhere. Tickets at 2s.6d. each for the Concert, to be had at the Mitre Coffee House, Assembly House, and Town Musick. N.B. One Night will be perform'd Acis and Galatea; on the other, Alexander's Feast.

24.9.50

ST. CECILIA'S FESTIVAL will be celebrated at Salisbury on Thursday and Friday the 4th and 5th of next October. There will be a Te Deum, and two Anthems of Mr. Handel's each Day in the Cathedral Church, and Vocal and Instrumental Musick at the New Assembly Room. The first Night the Messiah; the second night the Allegro and Penseroso, both by Mr. Handel. There will be a Ball each night for the Ladies, and several Performers from Oxford and Bath. At the same Time the New Organ will be opened at the Assembly Room. The Messiah, a New Sacred ORATORIO, Being the first night's Performance; and MILTON'S ALLEGRO and PENSEROSO, with a song for St. CECILIA'S DAY, by DRYDEN. Being the Second Night's Performance Will both be publish'd the first Day of the FESTIVAL, and Sold at the Printing-Office, and at the Door of the Assembly Room, (Price Six-pence each).

1.10.50*

ST CECILIA's FESTIVAL, Will be Celebrated at SALISBURY: On Thursday and Friday the 4th and 5th Instant, There will be a TE DEUM and two ANTHEMS of Mr. Handel's each Day in the Cathedral Church, And Vocal and Instrumental Musick at the New Assembly Room...Several Performers from London, Oxford and Bath, particularly, Dr. HAYES, SIGNOR GUADAGNI and MR. LEANDER, &c. At the same Time the New Organ will be open'd at the Assembly-Room.

28.1.51

To be LETT, in very good Repair, The ASSEMBLY-HOUSE In New-Street SARUM; Late in the Occupation of Mrs. Toy. Enquire of the Printer of this Paper, on the New Canal.

11.2.51

At the New Assembly Room in Sarum, on Monday, the 18th of this Instant. Will be Perform'd a CONCERT of MUSICK. The French Horns, by Mr. Charles, Senr. and Junr. from London. Several Concertos and Duets will be Perform'd on French Horns intirely New. With a Solo, and a Concerto of Seignior Geminiani on the Violin, perform'd by Mr. Charles, Junior. After the CONCERT will be a BALL. Tickets, to be had at the Assembly-Room, at 2s.6d. each. To begin at Six o'Clock.

24.6.51

June 24, 1751.

This is to acquaint the PUBLICK, During the Races there will be two BALLS At the ASSEMBLY-ROOM, In High-Street, SARUM, Tuesday the 25th, and Thursday the 27th Inst. Where Tickets may be had at 3s. each. And on Wednesday the 26th Instant, will be A CONCERT in the same Room, so soon as the Race is over. Tickets to be had there at 2s.6d. each.

23.9.51*

[An advertisement for St Cecilia's Day celebrations]

THERE will be each Day performed in the Church, a Te Deum of Mr Handel's, with Two of his Coronation Anthems. In the Evening at the Assembly Room, will be performed, on the first Night, Alexander's Feast; on the second, the Oratorio of Samson; Each Entertainment to conclude with a Ball. There will be Performers, Vocal and Instrumental, from London, Oxford and the Bath &c. Tickets to be had at the Fountain, Three Lions, Angel and King's Arms, at Five Shillings each.

1.6.52

This is to acquaint all SINGING-MASTERS, Learners, Musicians, and others, That they may be supplied with the best MUSICK PAPER and MUSIC BOOKS, Either FOLIO, QUARTO, or SEXTO, And at a very cheap Rate, By B. COLLINS, Bookseller in Salisbury. N.B. Any particular Size Book will be made at a few Day's Notice.

10.8.52

SALISBURY.

On TUESDAY next the 11th of August, At the ASSEMBLY-ROOM, will be perform'd a Concert of MUSICK both Vocal and Instrumental, For the BENEFIT of Sig^r. ANTONIO PIZZOLATO An Italian. Several of the Pieces will be entirely New, particularly TRIOS and SOLOS perform'd by him &c. And after the Concert will be a BALL. To begin at Six o'Clock. Tickets to be had at the Fountain and of Signior Antonio Pizzolato, at Two Shillings and Six-pence each.

17.8.52

St CECILIA'S Festival, Will be celebrated at SALISBURY, on the 27th and 28th of September next. THERE will be MUSICK, VOCAL and INSTRUMENTAL, in the Cathedral Church each Day, in the Morning -At the Assembly-Room, the two Night's Entertainments will be the Oratorios of Sampson and Judas Maccabeus, both compos'd by Mr. HANDEL; with a BALL, after each. N.B. There will be Performers, Vocal and Instrumental, from London, Oxford and Bath.

2.10.52

Salisbury, September 30

The Anniversary Musical Festival was celebrated here on the 27th and 28th Instant: The Musick in the Cathedral-Church, on the first Day began with an Overture, then followed a Te Deum set for Voices and Instruments; then an Anthem taken from the first and second Acts of the Messiah, or Sacred Oratorio; and at the Conclusion of the Service, the famous Coronation Anthem of God Save the King. On the Second Day, a different Overture; the same Te Deum; an anthem from the third Act of the Messiah or sacred Oratorio; the Conclusion as before, God Save the King. At the Assembly-Room, on the first Night was performed Samson, on the

second, Judas Maccabeus, both of them Oratorios of the greatest Merit. All the above-mentioned excellent Pieces, were the Compositions of one and the same Author, Mr. Handel, whose fertile and transcendent Genius has justly acquired him a continued and universal Admiration, for more than forty Years past. The vocal Performers were eighteen in Number, among whom the Principal were Dr. Hayes, Professor of Musick at Oxford, his two Sons and Mr. Freeman. The Instrumental Performers consisted of sixteen Violins, two Hautboys, two Tenor-Violins, a Bassoon, a Harpsichord, four Violoncellos, two double Bases [sic] together with French Horns, Trumpets and Drums. The Musick was performed with great Spirit and Exactness; and was received with Applause by a numerous and brilliant Audience; among whom were their Graces, the Duke and Dutchess of Queensberry, Lord Drumlanrig, the Earl and Countess of Effingham, Lord and Lady Francis Seymour, Lord Charles Douglas, Lord and Lady Folkstone, Lady Mary Powis, Lady Charlotte Radcliffe, Lord and Lady Arundel, Lord Feversham, Lady Ranelagh, the Honourable Miss Bouveries, the Honourable Miss Conway, the Honourable Mr. James and Mr. Robert Brudenal, the Honourable Mr. Arundel, the Honourable Mr. Moore, Lady Webb, Mrs. and the Miss Knatchbulls, Mr. and Mrs George Pitt, Mr. John Pitt, Mrs. Lucy Pitt, Mrs Bulkeley, Mr. and Mrs Hanham, Mrs Grove, Mr. and Mrs. Hulse, Miss Hulse, the Miss Powis's, Miss Gilbert, General O' Farrel, Miss O'Farrel, Mr. William Beckford, Mr. and Mrs. Julines Beckford, Mr. Scroppe, and Mr. Doddington Egerton, Colonel Pearson, Colonel Fuerbar, Mr. Younge, Mr. and Mrs Harris &c. &c. The Ball was open'd each Night by Lord Drumlanrig, and the Countess of Effingham, and the Whole pass'd off with the greatest Decorum and good order.

25.6.53

This is to acquaint the Gentlemen and Ladies, THAT on WEDNESDAY the 18th, and on Friday the 20th of July, being the first and last Day of the Races, there will be A BALL, at the Great Room at the Fountain Tavern in High-Street, Sarum. Tickets to be had at the Fountain at 3g. each. On Thursday the 19th of July, will be perform'd, that celebrated Piece of Music, composed by Mr. Handel, call'd The PASTORAL. Tickets to be had at the same Place at 5g. each. There will be a very good Band of Music, with several additional Hands from Oxford, &c. N.B. There will be publick Breakfasting each Day, during the Races at the same Room.

9.7.53

This is to acquaint the Gentlemen and Ladies, THAT on WEDNESDAY the 18th, and on Friday the 20th July, being the first and last Day of the RACES there will be A BALL, at the Great Room at the Fountain Tavern in High-Street, Sarum. Tickets to be had at the Fountain Tavern at 3g. each. And on the middle Night (the Concert not being approv'd of) the Great-Room will be illuminated with Wax as on the Ball Nights; and there will be Tea as soon as the Race is over; each person paying 1g.6d. Entrance. Publick Breakfasting in the Great Room each Day at One Shilling each.

30.7.53

This is to give Notice, THAT on Thursday the 16th of August, will be perform'd at the FOUNTAIN-TAVERN in Salisbury, that celebrated Piece of Musick, The MASK of ACIS and GALATEA, (composed by Mr. HANDEL) for the BENEFIT of ALFRED TOCKET. N.B. After the Concert will be a Ball with proper Musick and Attendants. Tickets to be had at the Fountain, the Mitre, or at his own House, next Door to the Angel, at 3g. each.

27.8.53

ST CECILIA's Festival, Will be celebrated at SALISBURY, on the 19th and 20th Days of September. THERE will be MUSICK, Vocal and Instrument [sic] in the Cathedral Church each Day in the Morning; and a Musical Entertainment at the Assembly-Room, with a Ball after it, each Day in the Evening. On the first Evening will be performed the Allegro and Penseroso, the Words from Milton; and on the second Evening, the Oratorio of Judas Maccabeus; both composed by Mr. Handel. There will Performers, Vocal and Instrumental, from London, Oxford and Bath.

24.9.53

Salisbury, September 24

On the 19th and 20th Instant was celebrated in this City, the Anniversary Musical Festival; at which were present the greatest Appearance of Nobility and Gentry ever known upon the like Occasion, the Number in the Assembly-Room being upwards of four Hundred the first Night, and between three and four Hundred the second Night. There were between forty and fifty Performers, including Vocal and Instrumental, who performed their several Parts with great Exactness, there scarce being a single Mistake during the whole two Days. There was a remarkable Attention on the Part of the Audience which must be chiefly imputed to the Merit of the Compositions, as they were all the Works of the greatest Master which this or perhaps any Age has ever produced, Mr. Handel. The Musick at the Church was open'd on the first Day with the Overture of Saul, and on the second with that of the occasional Oratorio; each Day a different Te Deum, and each Day two of the Coronation Anthems; that justly admired Piece of God Save the King, concluding the Whole. At the Assembly-Room the Allegro and Penseroso was performed the first Night, and Judas Maccabeus the second. Between the Acts, Mr. Gordon entertained the Company with an elegant Performance on the Violoncello, and Mr. Millar with another on the Bassoon.

16.9.54

St. CECILIA'S Festival, Will be celebrated at SALISBURY, on Wednesday and Thursday the Second and Third of October next. THERE will be MUSICK, Vocal and Instrumental, at the CATHEDRAL CHURCH each Day in the Morning and a Musical Entertainment at the

Assembly-Room, with a BALL after it each Day in the Evening. On the First Evening will be performed the Oratorio of JOSHUA. On the Second Evening the MESSIAH, both composed by Mr. HANDEL. There will be a grand Band of Vocal and Instrumental Performers. N.B. There will be a New Organ opened upon the Occasion in the Assembly-Room for the Grand Performance.

21.7.55

This is to acquaint all Singing-Masters, Learners, Musicians and others, That they may be Supplied (very cheap) with the best Musick Paper, and Musick Books, Either FOLIO, QUARTO, or SEXTO, By B. COLLINS, Bookseller, at the Printing Office, on the New-Canal in Salisbury, where they are mad[e] of any Size, at the lowest Price.

[1.9.55]

ST CECILIA's FESTIVAL,
WILL be celebrated at Salisbury, on Wednesday and Thursday the 1st and 2d of October next. There will be Music, Vocal and Instrumental, at the Cathedral Church each Day in the Morning, and Musical Entertainment at the Assembly Room, with a Ball after it each Day in the Evening. On the first Evening, will be performed the Oratorio of JOSHUA. On the second Evening The Choice Of HERCULES and Dryden's Second Ode on St. CECILIA'S DAY, both set to Music by Mr. Handel; together with a new Concerto for the Organ by the same Master.

22.9.55

[Repeat of the above advertisement with the following addition]
Two of the Principal Parts in the ORATORIOS will be perform'd by Signr. and Signra [sic] PASSERINI, who lately perform'd at the Opera House in the Hay-Market, London.

19.7.56

Blanford, July 16

ON Wednesday the 21st Instant being the Second Day of the Races will be perform'd the Oratorio of Alexander's Feast, (compos'd by Mr. Handel) by Hands from London and Salisbury, &c. TICKETS to be had at the Assembly Room, and at Mr. Dugdale's.

27.9.56

St. CECILIA's FESTIVAL,
Will be celebrated at Salisbury on the Sixth and Seventh Days of October next. The Musical Performances will be HERCULES AND ESTHER; and a Concerto each Night on the Organ by Mr. BRODERIP of Bristol. There will be Musick each Day in the Cathedral; and a Ball each Evening after the Oratorio, in the Assembly Room. N.B. The Hercules here advertised is different in every Part from

another Piece call'd THE CHOICE OF HERCULES; perform'd at Salisbury last year. Tickets to be had at Mr. Forts, and at the Assembly Room, the Printing-Office, Three Lions, and King's Arms. Price 5s.

22.11.56

For the Benefit of ALFRED TOCKETT. This is to acquaint the Nobility, Gentry and Others, THAT on Tuesday the 30th Instant. will be perform'd a Part of the MESSIAH, at the Assembly-Room in High-Street; where Tickets may be had at Three Shillings each. After the CONCERT will be a BALL. N.B. The CONCERT begins precisely at Six o'Clock.

21.2.57*

BRISTOL, February 17, 1757.

At the Opening of the NEW ORGAN, in the Great Musick-Room, on Wednesday the second of March next will be perform'd The ORATORIO of JUDAS MACCHABAEUS. And on Thursday the Third of March, The ORATORIO OF MESSIAH. The Band to be composed of the principal Performers, Vocal and Instrumental, from Oxford, Salisbury, Chichester, Wells, Bath &c. &c... N.B. The ASSEMBLY that was to be on Thursday the 3d of March, at the Fountain in Salisbury, will be on Tuesday next, the 22d of February Inst. on account of this Performance at Bristol.

11.4.57

GUITSARS, After the newest Method, ARE made and sold by B.BANKS, Musical Instrument-Maker, in Catherine-Street, SALISBURY; Likewise Basses and Violins; Roman Strings and the best Screw Bows, German and Common Flutes, Pitch Pipes, Hautboys and Reads; Harpsicords and Spinnets, mended and tun'd; Strings for ditto, Minuets and Country Dances, and Books of Instructions for the Spinnet, Violin, Flute, Hautboy and French Horn. N.B. Any of the above Instruments will be sold as cheap, and warranted as good as in London - Money for any Quantity of Box Wood.

8.8.57

For the Benefit of ALFRED TOCKETT. This is to acquaint the Nobility, Gentry, and Others, that on Wednesday the 10th Inst. will be perform'd ACIS and GALATEA, a SERENATA, or PASTORAL ENTERTAINMENT, at the Assembly Room in High-Street; where Tickets may be had at Three Shillings each. After the Concert will be a BALL. The Concert begins precisely at Six o'Clock. N.B. The Subscription Concert, which was to have been on Thursday the 11th Inst. by permission of the Gentlemen Subscribers, is put off to Thursday the 18th, on Account of the Ball on Wednesday next.

26.9.57

St. CECILIA'S FESTIVAL, WILL be celebrated at Salisbury on the 28th and 29th Days of September Inst. The musical Performances will be the Oratorios of JOSHUA and ESTHER. The principal Parts by Miss Formantel from Ranelagh Gardens, and the best Voices and Hands from Oxford, Bath &c. There will be Music in the Cathedral each Day, and a BALL each Evening, after the Oratorio in the Assembly Room. Tickets to be had at Mr. Fort's; and at the Assembly-Room, Printing-Office, and Three Lions.

9.4.59*

This is to give Notice THAT the SALISBURY ASSEMBLY will be put off on Thursday next, on Account of Passion Week; and that the Concert will be held that Day, on which will be performed Part of the MESSIAH, or sacred Oratorio suitable to the Occasion.

21.5.59

[Notice concerning the anniversary feast day of the Friendly Society at Wimbourn in Dorset. Programme to include "Divine Service" with "Mr. Purcell's Grand Te Deum, and a Coronation Anthem by Mr. Handel...with other select Pieces of Church Music from Salisbury and Bath &c "....]

16.7.59

SALISBURY. THE annual Festival of St. CECILIA, Will be celebrated on the 3d and 4th of October next when will be perform'd, the ORATORIOS of SAMSON and JOSHUA. The principal Vocal Parts by Signora Frasi.

13.8.59

Sarum, August 13, 1759.

This is to acquaint the Nobility, Gentry and Others, That on Thursday next the 16th Inst. will be perform'd, for the Benefit of MARY and WILLIAM TOCKETT, ALEXANDER'S FEAST, At the Assembly-Room in High-Street; where Tickets may be had at 3s. each. N.B. After the Concert a Ball.

17.9.59

Salisbury Annual Musical Festival, Will be celebrated on the Third and Fourth Days of October next; and the Performances will be as follows viz; At the CATHEDRAL CHURCH, A New JUBILATE, and TWO ANTHEMS, Selected from some of the choicest Compositions of the best Italian Masters, and other curious Pieces of Instrumental Musick. In the Evening, at the ASSEMBLY-ROOM, will be perform'd The ORATORIOS of JOSHUA and SAMSON. The principal Vocal Parts by SIGNORA FRASI, and MASTER NORRIS; and the Bass by Mr. CHAMPNES. The other Vocal and Instrumental Parts by the most celebrated Performers from Bath, Oxford, Bristol, &c.

particularly an excellent Performer on the VIOL GAMBO, is expected upon this Occasion, whose Name at present, we are not at Liberty to mention.

[An advertisement on 1.10.59 subsequently identifies the gamba player as Abel]

1.10.59

The sacred drama of Joshua and the Oratorio of Esther, as perform'd at the Theatre Royal in London and now to be perform'd at the St. Cecilia's Festival in Salisbury on the 28th and 29th Instant, and are just publish'd and sold at the Printing Office on the New Canal. Price sixpence each.

8.10.59

Salisbury Oct. 6, 1759.

By the DESIRE of Several Gentlemen of the WARWICKSHIRE MILITIA, On Monday the 15th of this Instant will be performed, at the ASSEMBLY-ROOM, A CONCERT of Vocal and Instrumental MUSICK, for the Benefit of MASTER NORRIS. After the CONCERT will be a BALL. Tickets to be had at the Assembly-House, and at the Mitre Tavern, at Three Shillings each.

APPENDIX E

YORK NEWSPAPERS

23.1.28 YJ

[Extract from one of several poems in YJ about the music clubs in York. Spaces in the text have been indicated by ----]

Assist ye muses mine, while I rehearse
Praises in Heroick Verse
While I describe how all obliged are
To his attempts to pleasure all the fair
State his good rules to govern well his scheme
His well-projected music one I mean
Great ---- for Musick bear the Bell
And all Apollo's sons does far excell
None of them play though half so well
I mean the Apollo at ----'s sign.
So, so the music there, but good the wine
These sons of musick exclude all the fair
For not one woman's admitted there.
To hear what they perform no lady dares
Nearer approach than the top of the stairs
Some eat, all drink, some smoke, all talk, some play
And some of them sing as a man they say
Such is the medley there but well it may
Where no just rule or regulation is
Yet these pipers they act naught amiss
But kind ---- these glad tidings brings
And guide them as it were in leading strings
That they shall honoured be
And much diverted with rare fiddlesticks
And with the men shall bear an equal part
In this as well in another art
To which they all subscribe with all their heart
That to his court they may resort
And welcome be at his renown'd consort

ADVERTISEMENTS FROM THE YORK COURANT

27.2.33

For the Benefit of Mr. HEBDEN, AT Mr. HAUGHTON's Great Room in the Minster Yard, on Tuesday the 6th Day of March next, will be performed a CONCERT of Vocal and Instrumental Musick. Tickets to be had at Greatians and Phill's Coffee-Houses in Petergate, Carr's Coffee House in the Minster Yard and at the Globe Tavern Near the Pavement at 2s.6d. each.

29.11.37

For the Benefit of Mr HEBDEN. At the Assembly Rooms in Blake-Street on Tuesday the 13th of December will be perform'd a Concert of Vocal and Instrumental Music. The Vocal Part by Signor Don Fillippo Palma. The Instrumental Parts by Signor BITTI, Mr. SPILNER, &c. And several select pieces on the violoncello by Signor Dall'Abacho^[sic], with a solo on the Bassoon by Mr. HEBDEN. To begin exactly at six o'clock. N.B. After the Concert there will be a Ball. Tickets to be had at the Black Swan and George in Coney Street and at Phill's Coffee House at 2s.6d. each.

20.12.37

For the Benefit of Signor Philipppo Palma at the Assembly Rooms in Blake-Street, on Tuesday the 27th of December Instant will be perform'd a Concert of Vocal and Instrumental MUSIC. The Vocal Part by Signor Philipppo Palma. Several Select Pieces on the Violoncello by Signor Dall'Abaco. The other Instrumental Parts by Signor Bitti, Mr. Spilner, Mr. Hebden &c. To begin exactly at Six o'Clock. N.B. After the Concert there will be a BALL. Tickets to be had at Mr. Bradley's in Gooderungate and at the Black Swan and George in Coney-Street and at Phill's Coffee House, at Two Shillings and Sixpence each.

27.12.37

For the Benefit of Signor DALL ABACO. At the Assembly Room in Blake Street, on Tuesday the 10th of January next will be perform'd a Concert of Vocal and Instrumental MUSIC. The vocal part by Signor Philipppo Palma. Several Select Pieces on the Violoncello by Signor Dall'Abacho^[sic], the other Instrumental Parts by Signor Bitti, Mr. Spilner, Mr. Hebden &c. To begin exactly at Six o'Clock. N.B. After the Concert there will be a BALL. Tickets to be had at Mrs. Mason's and at the George in Coney-Street, at Two Shillings and Sixpence each.

3.1.38*

[repeat of advertisement above]

N.B. All the Music that is to be perform'd will be entirely New and compos'd by Signor Dall'Abaco.

31.1.38

For the Benefit of Signor BITTI. At the Assembly Rooms in Blake Street on Tuesday the 14th of February next will be perform'd a Concert of Vocal and Instrumental Music. The Vocal Part by George Hartley. Several Pieces on the Violoncello by Signor Dall'Abaco. The other Instrumental Parts by Mr. Spilner, Mr. Hebden &c. Several Pieces on the Violin by Signor Bitti. N.B. After the Concert there will be a Ball. Tickets to be had at Mr. Bradley's in Goodrumgate and at the Black Swan and George in Coney Street and at Phill's Coffee House, at 2s.6d. each.

18.7.38.

York July 17 1738

ON Friday next the 21st Inst. there will be a CONCERT of Vocal and Instrumental MUSIC at the Assembly Rooms in Blake Street. After the CONCERT there will be a BALL.

7.8.39.

That on Friday next, being the 10th Instant, there will be a Concert of Vocal and Instrumental MUSICK; at the Assembly Rooms in Blake-Street, York. N.B. After the Concert there will be a BALL. To begin precisely at Six o'Clock. Tickets may be had for Half a Crown.

15.1.40

For the BENEFIT of Mr. HEBDEN, AT the ASSEMBLY ROOMS in Blake Street, on Tuesday the 29th Instant, will be performed a Concert of Vocal and Instrumental MUSIC; The Vocal Part by Signoras POSTERLAS and a solo by Signor PIANTANIDA. The Instrumental Parts by Signor CATANI, Signor BITTI, Mr. ANGEL, and Others. With several New Pieces of MUSIC for the Bassoon, Violoncello, and other Instruments. And a Concerto on the Harpsichord, by MR. NARES. To begin exactly at 6 o'Clock. N.B. After the Concert a BALL. Tickets to be had at Mr. GIBSON'S in Lendal, the Georges and the Black Swan in Coney Street, Phill's Coffee-House near the Minster Gates, and the Globe in the Shambles at 2s.6d. each.

19.2.40

For the BENEFIT of Signor CATTANI, AT the Assembly Rooms in Blake Street, York, this present Evening, being the 19th Instant, will be A CONCERT OF MUSIC; To begin exactly at Six o'Clock. N.B. After the CONCERT, a BALL. Tickets to be had at Mr. GIBSON'S in Lendal, PHILL'S Coffee-House at the Minster Gates, and the George and Black-Swan in Coney-Street at 2s.6d. each.

26.2.40*

[Benefit concert for Signor Bitti to be on Tuesday 4 March "in which will be Several New Pieces of Signor Bitti's own Composition"].

18.3.40*

[Benefit concert for Signor Piantanida on Friday the 28 March] The Vocal parts by Signora Posterla and Signora Chiara Posterla; the Principal Instrumental Parts by Signor Piantanida, Signor Cattani, Signor Bitti, Mr. Hebden and Mr. Angel; the other Parts to the best Advantage. The Pieces will be select particularly a Solo and a Concerto to be played by Signor Piantanida. To begin exactly at Six o'Clock. N.B. After the CONCERT a BALL.

22.7.40

ON Friday next, being the 25th Instant, will be a CONCERT of MUSIC, at the Assembly Rooms in Blake-Street, YORK. After the CONCERT a BALL.

19.8.40

This is to give notice, THAT on Thursday next will be perform'd at Scarborough, A Concert of Vocal and Instrumental Musick. The vocal parts by Signora POSTERLA and Signora CHIARA POSTERLA. The Instrumental by Signor PIANTANIDA, Signor BITTI and Signor HEBDENI.

20.1.41

On Thursday the 22d of this Instant January at the Great Room at the George in Coney-Street, will be perform'd an Entertainment of MUSICK, On the Treble-Harp, by Mr. PARRY Who performs several celebrated Pieces of CORELLI'S, HANDEL'S, GEMINIANI'S, and VIVALDI'S, particularly the CUCKOW EXTRAVAGANZA. Tickets to be had at the George aforesaid at Half a Crown each. To begin exactly at Four o'Clock.

27.1.41

For the Benefit of Mr. HEBDEN, AT the Assembly Rooms in Blake Street, on Thursday, February 5, will be perform'd A CONCERT of VOCAL AND INSTRUMENTAL MUSICK. The Vocal Part[s] by Signor POSTERLA and Signora CHIARA POSTERLA: The Instrumental parts by Signors Piantanida, Cattani, Bitti, Mr. Zuckert... and several Pieces on the Violoncello Bassoon by Mr. HEBDEN. Likewise the Second of Mr. Handel's Grand Concertos with the proper Accompanyments, to be perform'd on the Treble-Harp by Mr. PARRY. To begin exactly at 6 o'Clock. Tickets to be had at Mr. Gibson's, Mr. Marsh's, Mr. Oldfield's and Mr. Kettlewell's at 2s.6d. each.

10.2.41*

At the Assembly Rooms in Blake-Street, on Friday the 13th of this Instant February, 1740, will be the second of the Benefits contracted for with the Performers. In which Signora POSTERLA, Signora CHIARA POSTERLA, Signoria [sic] PIANTANIDA, CATTANEI, BITTI, HEBDEN, ZUCKERT, and all the best Hands in town will be engag'd, and several select Pieces of Vocal and Instrumental MUSICK particularly the Salve Regina of HASSE. N.B. Mr. PARRY will play several Pieces on the Great TREBLE STRUNG HARP. To begin at Six o'Clock. After the concert a BALL.

10.2.41*

For the Benefit of Signor CATTANI. ON Tuesday the 17th Instant will be A CONCERT of MUSICK, At the Assembly Rooms in Blake-

Street; Where will be perform'd Several Select Pieces on the Violin, Violoncello, Bassoon, Harpsichord, Vox Humana, Trumpets, French Horn and Timballo [Timpani?], &c. To begin exactly at 6 o'clock.

17.2.41*

[Advertisement for a benefit concert for Bitti on Tuesday 24 February].

17.2.41

One ONLY BENEFIT for the three Performers Signora Posterla, Signora Chiara Posterla, and Signor Piantanida; AT the Assembly-Rooms in Blake Street, on Tuesday the third of March, will be acted A DRAMATIC SERENATA, Addressed to the Nobility and Gentry of Yorkshire, and the City of York, by Signora Posterla and Signora Chiara Posterla, in the Characters of MELPOMENE and CALLIOPE, Which will finish with a GRAND CHORUS of many Voices, accompanied with all Sorts of instruments. N.B. There will be Books of the Serenata, translated into English sold in the Rooms. The Instrumental MUSIC, will be perform'd by Signor PIANTANIDA, Signor CATTANI, Signor BITTI, Mr. HEBDEN, Mr. ZUCKART, and all the best Hands in Town. After the SERENATA there will be a BALL. To begin at 6 o'Clock. Tickets to be had at Mr. Piantanida's Lodgings in Collier Gate at 2s.6d. each; and at Mr. Gibson's in Lendale, Mr. Oldfields at the George in Coney-Street, and Phill's Coffee-House.

15.9.41*

At the Assembly Rooms in Hull, on Wednesday the 23d Instant will be perform'd A CONCERT of Vocal and Instrumental MUSIC;...the Vocal Parts by Signora POSTERLA and by Signora CHIARA POSTERLA, the instrumental by Signor PIANTANIDA, Signor BITTI and Others. Tickets to be had at 2s.6d. each to be had at the King's Head in the High Street in Hull, and at the Door. To begin at 6 o'Clock. N.B. After the Concert a Ball.

8.12.41*

[Benefit Mr Hebden at the Assembly Rooms in Blake Street on Tuesday 22 December].

5.1.42

At the Assembly Rooms in Blake-Street, York, ON TUESDAY the 12th of this Instant January, will be a Concert of Vocal and Instrumental MUSICK, being the Third Night of this present Quarter. The vocal Parts to be performed by Signora POSTERLA, and Signora CHIARA POSTERLA; the instrumental Parts by Signor PIANTANIDA, Signor CATTANI, Signor BITTI, Mr. HEBDEN, Mr. ZUCKART, and all the best Hands in Town. N.B. Subscribers admitted as usual, nightly. TICKETS Half a Crown each. To begin at Six o'Clock.

9.2.42

A Benefit CONCERT, AT the Assembly-Rooms in Blake-Street, York; on Friday the 12th Instant, will be a Concert of Vocal and Instrumental MUSICK; the Vocal Part by Signora Posterla, and Signora Chiara Posterla; THE Instrumental Part by Signor Piantanida, Signor Cattani, Signor Bitti, Mr. Hebden, Mr. Zuckert, and all the best hands in town. N.B. Mr. CHARLES, the famous French-Horn, and his Partner, who are in Town for a few days only, will perform in Several Songs and Concertos, wherein their Instruments will appear to proper Advantage; and Mr. ZUCKERT will play a Piece on the Sacbut^{ts}, accompanied by Kettle Drums. To begin at Six o'Clock. After the Concert will be a BALL. Tickets, at Half a Crown each to be had at PHIL'S Coffee-House, and the GEORGE and BLACK SWAN in Coney-Street.

9.2.42

For the Benefit of MR. CHARLES, Master of the FRENCH HORN - just arrived from London with a Second eminent Hand, at Mr. Haughton's Great Room in the Minster Yard. This [sic] present Evening, being the 9th Inst. will be performed a Grand CONCERTO [sic] of MUSICK assisted by Signor CATTANI, Mr. HEBDEN, Mr. NARES, Mr. ZUCKART and others.

First ACT.

1. An Overture with French Horns called, The New Pastor Fido.
2. The 6th Concerto of Signor Geminiani.
3. A Solo Concerto on the French Horn by Mr. Charles.
4. A Concerto for three French Horns.
5. A Concerto on the Clarinet by Mr. Charles.
6. Mr. Handell's [sic] Water-Musick with the March in Scipio and Chorus in Atalanta.

Second ACT.

1. The Overture in Saul, with the Dead March.
2. A Concerto for the Harpsichord by Mr. Nares.
3. A Select Piece on the Shalamo, by Mr. Charles.
4. Signor Hasse's Concerto with Signora Barbarini's Minuet.

5. A Solo on the Hautboy-de Amour by Mr. CHARLES.
6. The Turkish Musick in the Original Cast as perform'd in the Spring-Gardens, Vauxhall.

To begin exactly at Six o'Clock. Tickets to be had at Mr. GIBSON'S in Lendale, at Mr. OLDFIELDS in Coney-Street and at Mr. MARSH'S Coffee-House at 2s.6d. each. N.B. The Clarinet, the Shalamo and the Hautbois de Amour no body perform'd in England but Mr. Charles.

2.3.42

For the Benefit of Signor PIANTANIDA, At the Assembly Rooms in Blake-Street York, On Tuesday the 9th Inst. will be a Select CONCERT of Vocal and Instrumental Music; in which Signor PIANTANIDA will perform several distinguishing Pieces for the violin accompanied by Signor CATTANI, Signor BITTI, Mr. HEDDEN, Mr. ZUCKERT and all the best Hands in Town. The Vocal Part of the Entertainment will be perform'd by Signora POSTERLA and Signora CHIARA POSTERLA; and Signora POSTERLA, in particular will rehearse a celebrated scene with a Recitative, taken from an Opera of Signor Porpora, compos'd at Venice and never yet sung in England. To begin at Six o'Clock. After the Concert there will be a BALL. Tickets at Half a Crown each may be had at Mr. Gibson's in Lendale, the George and Black Swan in Coney-Street and Phil's Coffee House.

23.3.42

For the BENEFIT of Signor CATTANI. At the Assembly-Room in Blake-Street, York. On Tuesday the 30th Inst. will be a CONCERT of Vocal and Instrumental MUSIC. The vocal parts by Signora POSTERLA and Signora CHIARA POSTERLA; The instrumental parts by all the hands belonging to the Music Society. Where will be performed several select pieces for the Violin and several other Instruments. To begin exactly at six o'Clock. After the Concert, there will be a BALL. Tickets to be had at Mr. Gibson's in Lendale, at the George in Coney Street, and at Phil's Coffee House, at 2s.6d. each.

20.4.42

THE Subscribers to the Assembly Rooms in York and also the Subscribers to the Musick Assembly in the said Rooms, are desir'd to meet at the Assembly Rooms on Friday the 23d Instant at Eleven o'Clock in the Forenoon, to consider of Proper Methods for recovering the Musical Instruments and Musick Books which were taken out of the Assembly Rooms betwixt the Hours of Six and Seven in the Morning, on Saturday the 10th Inst. and for recovering the Rent in Arrears due from the Musick Assembly to the Proprietors of the said Rooms.

29.6.42

ANY Person that can play well upon the Violin and Hautboy, and tune a Harpsichord will meet with very good Encouragement upon applying to Mr Charles Avison in Newcastle upon Tyne.

2.11.42*

[General meeting of the Subscribers to the Musick Assembly on 18 November at 11am to discuss special business].

23.11.42

AT a general Meeting of the Subscribers to the Musick Assembly it was unanimously agreed to have a Concert as soon as possible at 5g. per Quarter, and all who are willing to encourage it, are desired to meet the 29th Inst. at the Assembly Rooms at eleven o'clock in this Forenoon, in order to put the same into Execution.

7.12.42

Whereas the Instruments and Music Books were taken and carried away from the Assembly-Rooms in April last, and it being lately desir'd that they should be return'd to the Rooms, in order for a new Concert, great Subscriptions being sign'd for carrying it on, the said Books and Instruments were refused, unless the Musick Subscription of 25l to the Assembly-Rooms or 20l in money was given to make up the Deficiencies of the last Year's Concert, which not being agreed to, all subscribers to the late Musick Assembly are particularly desired not to neglect meeting on Tuesday the 14th Instant, at the Assembly-Rooms, to consider of a proper method how to recover the same.

11.1.43

These are to give Notice, That on Friday the 14th Instant, will begin a CONCERT of MUSICK, At the ASSEMBLY-ROOMS in Blake-Street, York. TICKETS to be had at the Door at 5g. each, for the Quarter, and 2g.6d. each for a single night as usual. After the CONCERT a BALL. To begin exactly at Six o'Clock.

8.3.43

These are to give Notice, That [sic] on Friday the 11th Instant, there will be at the Assembly-Rooms in Blake Street, York, A BENEFIT CONCERT of MUSIC, Each person to pay Two Shillings and Sixpence. After the CONCERT a BALL.

11.10.43

The Gentlemen Directors of the Assembly Rooms have ordered That the Concert shall begin on Friday the 21st Instant. Tickets at 5g. for the Quarter, as last year. There will be a BALL after the Concert.

3.1.44

The Concert at the Assembly-Rooms in Blake Street will be open'd on Friday next the 6th instant. Tickets 5g. at the usual prices. The first violin by Don Antonio Pizzolato de Venera. After the CONCERT a BALL.

21.2.44

For the BENEFIT of Signor ANTONIO PIZZOLATO de Venezia. At the Assembly-Rooms in Blake-Street, York, on Tuesday the 28th of this Instant, will be performed a CONCERT of MUSICK. The First Violin by Signor ANTONIO PIZZOLATO de Venezia. N.B. After the Concert, a BALL.

26.3.44

At the Assembly Rooms on Friday next being the 29th instant will be a Concert of Vocal and Instrumental Music. After the Concert a Ball. Tickets to be had at David Smith's, Steward to the Hospital at his home in the Shambles.

[?].2.45*

[mutilated advertisement]

[At the] Assembly Rooms in Blake Street will be performed] A CONCERT Of Vocal and Instrumental MUSIC Where will be a variety of New Musick for the [.....] never perform'd before in York. Tickets to be had at Mr. Zuckert's lodgings at Mr Dawson's in Petergate [.....] N.B. After the Concert a BALL.

12.3.45*

[mutilated advertisement]

ON Friday next, being the [19th?] March Inst: at the Assembly-Rooms in Blake Street [will be performed] A CONCERT Of Vocal and Instrumental MUSIC...N.B. After the CONCERT [a] BALL. A Meeting of the President and Directors desir'd that [there should be a meeting on] Saturday Afternoon at 3 o'Clock to consider whether the CONCERT can be continued in the next Season.

4.2.46

For the Benefit of Mr. KNERLER, THIS present Evening being the 4th of February, at the Assembly-Rooms in Blake-Street, York, will be A CONCERT: In which will be perform'd, AN ORGAN CONCERTO, compos'd by Mr. Nares; and all other Music accompanied with the ORGAN. To end with the Grand Chorus, God Save the King, compos'd by Mr Handel. Tickets to be had at Phill's and Woodhouse's Coffee-Houses; and at Mr. Knerler's lodgings, at Mr. Walker's in the Pavement, at Two Shillings and Six-pence each. N.B. After the CONCERT, a BALL.

18.2.46

For the Benefit of Mr. ZUCKERT. ON Tuesday the 25th of February, at the Assembly-Rooms in Blake-Street, will be perform'd A CONCERT of Vocal and Instrumental Musick.

Where will be a great Variety of New Musick, for different instruments; never perform'd before in York. TICKETS to be had at PHILL'S and WOODHOUSE'S Coffee Houses; and at Mr. ZUCKERT'S Lodgings, at Mr. Dawson's in Peter-gate, at Two Shillings and Six-pence each. N.B. After the CONCERT a BALL. The CONCERT begins at Six o'Clock.

11.3.46

At the Assembly Rooms in Blake Street, ON Friday the 14th Instant, will be perform'd a Concert of Musick, the first Violin by Mr. KNERLER. Tickets to be had at the Door, at 2s.6d. each. N.B. After the Concert, A BALL.

8.4.46

By Desire, For the Benefit of Mr. KNERLER, AT the Assembly Rooms in Blake-Street, York; on Friday, next the 11th Inst. will be perform'd A CONCERT of MUSICK. Two pieces on the German Flute by Mr. Zuckert. Tickets to be had at the door of the Assembly Rooms only. Price 2s.6d. each. After the Concert a BALL.

3.6.46

Mr. PIZZOLATO WHO had the Honour to perform the first Fiddle in the Assembly-Rooms at York, during the years 1743 and 1744, coming from Dublin to take his Daughter whom he had left there, had the Misfortune to be taken and and strip'd [sic] of everything by a French Privateer [sic] and remains quite destitute, for which Reason he humbly begs, that Gentlemen and Ladies will out of Charity favour him with their Company, at the Concert of VOCAL and INSTRUMENTAL MUSICK, which will be perform'd for his benefit on Wednesday the 11th Instant at the Assembly Room in Blake-Street, York. After the CONCERT a BALL. Tickets to be had at the Black-Swan and at the George in Coney-Street. To begin at Six o'Clock. Price 2s.6d.

2.12.46

For the Benefit of Mr. KNERLER, At the Assembly Rooms in Blake-Street, York, ON Friday, the 12th of this Instant December, will be perform'd a Concert of Vocal and Instrumental Musick. The first Violin by Mr. KNERLER. Tickets to be had at the George, in Coney-Street and at Mr. Knerler's Lodgings, at Mr. Bulmer's, Brass-Caster, in Petergate; and at the Assembly-Doors. Price 2s.6d. each. To begin exactly at Six o'Clock. After the CONCERT, a BALL.

30.12.46

For the Benefit of Mr. PERKINS. At the Assembly-Rooms in Blake-Street, York. ON Friday the 2d of January next, will be a CONCERT of VOCAL and INSTRUMENTAL MUSICK. Wherein several New Pieces will be perform'd on the Hautboy and German flute by Mr. PERKINS. Tickets to be had at Phill's and Woodhouse's Coffee-House in

Petergate; at the George, and Black Swan in Coney-Street; at Gibson's in Lendale; and at Mr. Perkin's lodgings in Blake-Street at 2s.6d. each. N.B. After the CONCERT a BALL.

29.12.47

At the ASSEMBLY-ROOM. On Friday the 1st of January will be a Musical Entertainment Consisting of First, a new Ode on the Power of Music, lately composed by Dr. Musgrave Heighington; Containing Aria's, Duets, and Choruses, Beginning and Ending with Grand Choruses to St. Cecilia. Sung by Doctor and Mrs Heighington and others accompanied with the organ. Second, some ODES of Anacreon and Donec Gratus eram tibi, an Ode of Horace, and a Duet. The part of Lydia sung by Mrs. Heighington. With New Instrumental Music wherein Dr. Heighington will play the principal Violin. Tickets to be had...at 2s.6d. each. Beginning at Six o'Clock. N.B. The Ode being printed, Copies will be given (gratis) at the Rooms. After the Concert, a BALL.

5.1.48

At the Assembly-Rooms in Blake-Street, YORK, ON Friday next, the 8th Instant will begin, The SUBSCRIPTION CONCERT, After the CONCERT, a BALL. Tickets to be had at Mr. Richardson's near Monk-Bar, or at the Door, at the usual prices.

26.1.48

For the BENEFIT of Mr. PERKINS, At the ASSEMBLY-ROOMS in Blake-Street, ON FRIDAY, the 5th of February next, will be A CONCERT OF VOCAL and INSTRUMENTAL MUSIC: Wherein will be several Favourite Pieces, never perform'd before in York; particularly The Grand March in the Oratorio of Judas Maccabeus, With its proper Instruments. And a SOLO on the Vox Humana, by Mr. PERKINS. N.B. After the CONCERT a BALL. Tickets to be had at Charles' and Woodhouse's Coffee-House in Ouse-gate; and at Mr. PERKIN's Lodgings in Blake-Street at 2s.6d. each.

2.2.48

[repeat advertisement of above with the following at the end] Note, Mr. Perkins being inform'd that an Opinion has prevail'd amongst the Subscribers to the Concert, that his Benefit will be reckon'd as a Subscription-Night, he humbly begs leave to assure the Gentlemen and Ladies, That they will have their full Subscription Nights, exclusive of this Benefit.

16.2.48

For the Benefit of Signor CATTANEI, At the Assembly-Rooms in Blake-Street, ON Friday, the 26th of February, will be A CONCERT of Vocal and Instrumental MUSICK. Signor Cattanei hopes that Gentlemen and Ladies will honour him with their good Company, and he will

endeavour to entertain them in the best Manner he can. N.B. After the CONCERT, a BALL. Tickets to be had at the Black Swan, and at the George in Coney Street; at Charles's and Woodhouse's Coffee-House, near the Minster-Gates, Mr. Gibson's in Lendale, and at Signor Cattanei's Lodgings in Ogleforth, at 2s.6d. each.

8.3.48

For the Benefit of the MUSIC ASSEMBLY At the Assembly-Rooms, in Blake Street, ON Friday next, the 11th Instant, will be a CONCERT of Vocal and Instrumental MUSICK. Tickets to be had at Mr. Richardson's, near Monk Bar, or at the Door, at 2s.6d. each.

6.9.48

For the Benefit of Mr. NOWELL, AT the Assembly-Rooms in Blake-Street, On Thursday the 8th of this Instant September, will be a Concert of MUSIC; particularly several Grand Lessons composed by Handel, Festing, Arne &c. on the CYMBALO, the only Instrument of its Kind in England, which has given the highest Satisfaction to the best Judges in Music. Tickets to be had at the George and Black Swan in Coney-Street, at two Shillings and Sixpence each. To begin at seven o'Clock. N.B. After the Concert a Ball.

4.10.48

At the Assembly-Rooms in Blake-Street, York, ON Tuesday Evening, the 11th Inst. being the Anniversary of His Majesty's Coronation, will begin the CONCERT for the Winter Season. After the concert will be a BALL. The PRICES as usual. N.B. The second Concert will not be until the Se'night after the first.

27.12.48

At the Assembly Rooms in Blake Street, ON Friday next, the 30th Instant, will begin the Second Quarter of the CONCERT; after the MUSICK there will be a Ball. Tickets (for the Quarter at five shillings, for a single Night at half a crown) to be had at the Door of the Rooms.

17.1.49

For the Benefit of Signor CATTANEI, At the Assembly-Rooms in Blake-Street, York, ON Friday the 27th of January Inst. will be A Concert of Vocal and Instrumental MUSICK. N.B. After the concert, a BALL. Signor Cattanei hopes that Gentlemen and Ladies will do him the Honour of their good Company and he will endeavour to entertain them in the best Manner he can, and the Favour will be gratefully acknowledg'd. Tickets to be had at Charles' and Woodhouses' Coffee-Houses in Petergate; at the George and Black-Swan, in Coney-Street; Mr. Gibson's in Lendale; and of Signor Cattanei; at Mr. Mattons in Ogleforth, at 2s.6d. each. To begin at Six o'Clock.

7.2.49

For the Benefit of Mr. PERKINS, At the Assembly-Rooms in Blake-Street, YORK. ON Friday, the 10th Instant will be a Concert of Vocal and Instrumental MUSICK. N.B. After the CONCERT, a BALL. Mr Perkins will perform several new Pieces on the Hautboy and by Desire, a Solo on the Vox Humana. The Favourite Song of Powerful Guardians, and the Favourite Concerto of Mr. Felton, on the Organ by Mr. Nares. The first Violin by Signor Cattanei. A Concerto on the Violoncello, by Mr. Dixon. To be concluded with a Concerto on the French Horn, composed by Signor Hasse. Tickets to be had at Charles' and Woodhouse's Coffee-Houses in Petergate; at the George and Black Swan in Coney Street; Mr. Gibson's in Lendale; and at Mr. Perkins's at the Fountain Coffee-House in Petergate, at 2s.6d. each.

14.2.49

For the Benefit of Mr. NARES, At the Assembly-Rooms in Blake-Street, YORK. ON Friday the 24th Instant, will be a CONCERT of Vocal and Instrumental MUSICK. Consisting of Songs and Duetts, and Concertos for the Organ, Violin, and Hautboy, several of which were never perform'd before in York. N.B. After the CONCERT, a BALL.

21.2.49

[repeat advertisement with the following addition]
TICKETS to be had at the Taverns and Coffee-Houses as usual, and at Mr. Nare's House near the Upper Minster-Gates.

7.3.49

For the Benefit of the MUSICK ASSEMBLY. AT the ROOMS in Blake-Street, on Friday next, the 20th Instant at Six in the Evening, will be a CONCERT of VOCAL and INSTRUMENTAL MUSICK Consisting of select Pieces from the most celebrated Authors. After MUSICK will be a BALL. TICKETS, at half a Crown each, to be had of Francis Morely, the Keeper of the Rooms, at his House in Blake-Street; or of Mr. Richardson at the Door of his House. N.B. It is desir'd by the Directors that all who come would please to take Tickets, either of Morely as above, or of Mr. Richardson at the Door, and deliver them at Entrance to Mr Terry, the second Door-Keeper.

3.10.49

MUSIC-ASSEMBLY.

At the Assembly Rooms in Blake Street, York, ON Wednesday Evening the 11th Instant, being the Annivesary of His Majesty's Coronation, will begin the Concert for the Winter-Season. After the Concert will be a BALL. The first Fiddle by Mr. Coyle, who has never before perform'd in the North. The Prices as usual. N.B. The Second Concert will not begin until the Friday Se'night after the first.

26.12.49

MUSIC ASSEMBLY YORK, Dec 25

The Expence of the last Quarter's Concert having exceeded the Subscription near Forty-Pounds, the Price of the Tickets for the ensuing Quarter, to those who were not Subscribers to the last, is fix'd at Seven Shillings and Sixpence; and to those who were, at Five Shillings; Non-Subscribers to pay for each single Night, 2s.6d. as usual. N.B. The Second Quarter will begin on Friday the 5th of January next. After the CONCERT a BALL. To prevent any Mistakes, every Subscriber is desired to take a Ticket of the Person to whom they Pay their Money.

23.1.50

For the BENEFIT of Mr. COYLE, At the ASSEMBLY-ROOMS in Blake-Street, YORK, On Friday the 26th of January, will be A CONCERT of Vocal and Instrumental MUSICK. Mr. COYLE will perform several select Pieces on the Violin, particularly a favourite Solo compos'd by Signor Carbonelli. Several SONGS and CONCERTOS will be perform'd on The Organ, Hautboy, and Violoncello, by Mr Nares, Mr. Perkins and Mr. Dixon &c. By Desire, the favourite SONG in Susanna by JACKY CAMIDGE. N.B. After the CONCERT will be A BALL. TICKETS to be had at Charles' and Woodhouses' Coffee-Houses in Petergate; at the George and Black Swan in Coney-Street; Mr. Gibson's in Lendale; and at Mr. Perkins's at the Fountain Coffee-House in Petergate, at 2s.6d. each.

13.2.50

For the BENEFIT of Mr. PERKINS. AT the Assembly-Rooms in Blake-Street, York, on Friday next, the 16th of this Instant February will be a CONCERT of Vocal and Instrumental MUSICK. Mr. PERKINS will perform a New SOLO, compos'd by Signor WOODCOCKE, upon the Hautboy, with several other Select Pieces. Mr. Handel's favourite DUET from the Oratorio of Sampson, will be sung by Mr. NARES and the BOY. Mr. NARES will perform, upon the Organ, a New CONCERTO, just publish'd by Mr Felton. The CONCERT will open with the Overture of PTOLEMY with the French-Horn; and there will be likewise a much admired CONCERTO for the same instrument. Mr. PERKINS hopes that Gentlemen and Ladies will favour him with their Company and he will exert his utmost Endeavours to entertain them in the best Manner he is able. After the Concert will be a BALL. TICKETS to be had at Charles's and Woodhouse's Coffee-Houses in Petergate; at the George and Black Swan in Coney Street; at Harrison's Coffee-House in Ousegate; at Mr. Gibson's in Lendale; and at Mr. Perkins's at the Fountain Coffee House in Petergate at Two shillings and Sixpence each. N.B. The CONCERT will begin precisely at Six o'Clock.

13.3.50

For the Benefit of the Musick Assembly At the Rooms in Blake-Street, On Friday next, the 16th Instant at Six in the Evening,

will be a CONCERT of Vocal and Instrumental MUSICK. Consisting of Select Pieces from the most celebrated Authors. After the MUSICK will be a BALL. Tickets at Half a Crown each to be had of Francis Morely, the keeper of the Room, at his House in Blake-Street, or of Mr. Richardson at the door of his house. N.B. It is desir'd by the Directors, that all who come would please to [sic] take Tickets either of Francis Morely, as above, or of Mr. Richardson at the Door and deliver them at the Entrance to Mr. Terry, the second door keeper.

27.3.50

To-morrow, the 28th of this Instant March, at the Assembly-Rooms in Blake Street, YORK, will be perform'd a CONCERT of MUSICK, By Mr. CHARLES and his SON, from LONDON. Several Concerto's and Solo's will be performed on the French Horns, Shallamo and Clarinet (Foreign Instruments) with a Solo and the first Concerto of GEMINIANI on the Violin, by Mr. CHARLES Junr. To begin at Six o'Clock. N.B. There will be a Ball afterwards and several new MINUETS, accompanied with the French Horns, compos'd by Mr. CHARLES. Tickets to be had at Mr. Charles' and Woodhouses' Coffee-Houses in Petergate; at the George and Black Swan in Coney-Street; at Mr. Gibson's in Lendale; and Mr. Perkins's at the Fountain Coffee-House, in Petergate, at 2s.6d. each.

2.10.50

York Oct 2^a.

The Directors of the MUSICK ASSEMBLY have thought it necessary (by reason of the great Deficiency of the first Quarter) to make the following Alterations in the Subscriptions viz;

	£	s	d
For the Half Year	0	10	0
For One Quarter	0	7	6

But those who subscribe the first Quarter shall be admitted to the Second upon producing their Ticket, and paying Half a Crown more. Every Non-Subscriber shall pay 2s.6d. per Night; and if the same Person should come there several Nights in the same Quarter, shall be deem'd a Subscriber. The CONCERT begins the 11th of October Instant, to conclude with a BALL. Tickets may be had at Mr. Richardson's in Goodrumgate, and at Mr. Morely's in Blake Street, the Week before.

1.1.51

York, January 1st

On Friday the 4th Instant, the Second Quarter of the CONCERT will begin; and after the CONCERT a BALL. TICKETS for the Quarter, 7s.6d. N.B. Those who subscribe 7s.6d. the First Quarter, are to be admitted the Second upon producing their Tickets, and paying Half a Crown more. Every Non-Subscriber to pay 2s.6d. and if the same Person should come There several Nights in the Quarter shall be deem'd a Subscriber. Those who have subscrib'd for the Whole Season are likewise desir'd to shew [sic] their Tickets to prevent Mistakes.

15.1.51

For the Benefit of Mr. COYLE, At the Assembly-Rooms in Blake Street, York, On the 25th Instant will be a Concert of Vocal and Instrumental MUSICK; where will be performed several new SONGS and CONCERTOS on different Instruments, Particularly a favourite Concerto on the Violin by Mr. COYLE comp's'd by a celebrated Author and never perform'd before in York. Tickets to be had at the George and Black Swan in Coney-Street, Mr. Woodhouse's, Mr. Charles's and Perkins' Coffee houses, and at Mr. Coyle's lodgings at Mr. Saunderson's in the Pavement at 2s.6d. each. N.B. After the Concert a Ball. To begin at six o'clock.

29.1.51

For the BENEFIT of Mr. NARES. At the Assembly Rooms in Blake-Street, York, On Friday the 8th of February will be A CONCERT OF VOCAL and INSTRUMENTAL MUSICK. Where will be perform'd several new Songs and Concertos on different instruments viz. the ORGAN, VIOLIN, HAUTBOY, VIOLONCELLO &c. Particularly a new Grand CONCERTO on the FRENCH HORN and a celebrated SONG and CHORUS by Dr. Boyce. N.B. After the CONCERT a BALL. TICKETS to be had at the Taverns and Coffee Houses as usual and at Mr. Nares's House in the Minster-Yard at 2s.6d. each. To begin at Six o'Clock.

5.2.51*

[Gay's Beggar's Opera at the Mint Theatre].

19.2.51

For the BENEFIT of Mr. PERKINS, At the Assembly-Rooms, in Blake-Street, York. ON Friday the 1st of March next, will be A CONCERT of VOCAL and INSTRUMENTAL MUSICK.

Act I

Overture in Solomon composed by Dr. Boyce. A favourite Italian Song, by Mr. Nares. A Concerto on the Violin, by Mr. Coyle. A Favourite Song in the Opera of Artamene, by Mr. Perkins, on the Hautboy. Act II. A new Overture for the French-Horn, Song, Father of Heaven by Jacky Camidge. A favourite Concerto on the Organ (the Organ-BUILDER being expected every Day in Town to put it in Tune) composed by Mr. Felton, and to be performed by Mr. Nares. A Duet, in the Oratorio of Susanna, by Mr. Nares and Jacky Camidge. A celebrated Concerto on the Hautboy, by Mr. Perkins. N.B. After the Concert will be a BALL. Tickets to be had at Charles' and Woodhouse's Coffee-Houses in Petergate; at the George and Black-Swan in Coney-Street; at Mr. Gibson's in Lendale; and at Mr. Perkins's, at the Fountain Coffee-House in Petergate, at 2s.6d. each. The Concert will begin precisley at Six o'Clock.

12.3.51*

For the Benefit of the MUSICK ASSEMBLY, At the ROOMS in Blake Street. ON Friday next, the 15th Instant, at Six in the Evening, will be a CONCERT OF VOCAL and INSTRUMENTAL MUSICK. Consisting of

select Pieces from the most celebrated Authors. After the MUSICK will be a BALL. Tickets at Half a Crown each.

20.8.51

For the BENEFIT of the MUSICK ASSEMBLY At the Rooms in Blake-Street, York. This Day being the 20th Instant, will be perform'd a CONCERT of VOCAL and INSTRUMENTAL MUSICK. The Vocal Parts by Signor GALLI, The First Violin by Signor GIARDINI, The Violoncello by Mr. BENEKE, A Concerto on the Organ by Mr. NARES. TICKETS at 2s.6d. each to be had of Mr. Richardson, near Monk Bar; and Mr. Morely, at the Rooms. The CONCERT to begin at Eleven o'Clock.

20.8.51

For the BENEFIT of Signor GIARDINI, On THURSDAY, the 22d of August there will be a CONCERT of MUSICK IN THE ASSEMBLY-ROOM, in Blake Street, York. TICKETS, at 5s. each, to be had at Mr. Giardini's Lodgings in Coney-Street, and at the Assembly-Rooms. To begin exactly at Twelve o'Clock.

8.10.51

York October 8 1751

THE MUSIC ASSEMBLY begins on Friday the 11th of October; The Subscriptions the same as last Year, viz

	£	s	d
For the Half Year -	0	10	0
For One Quarter -	0	7	6

But those who Subscribe the first Quarter shall be admitted to the Second, upon producing their TICKETS, and paying Half a Crown more. Every Non-Subscriber to pay 2s.6d. per Night, and if the same person shall come there several [sic] Nights in the same Quarter, shall be deem'd a Subscriber. After the CONCERT a BALL. Tickets may be had at Mr. Richardson's in Goodrumgate; Mr. Morley's in Blake Street; and at the Assembly-Rooms - Every Subscriber is to receive a Ticket on paying the Subscription.

21.1.52

For the Benefit of Mr. COYLE, At the Assembly Rooms, in Blake Street, York, On Friday the 24th Instant will be A CONCERT of Vocal and Instrumental MUSICK.

Act 1.

Overture, Lucius Versus, Concerto, Hautboy, Song, Come gentle God of Soft Desire, by the Boy. Concerto on the Violin by Mr. Coyle.

Act II. Overture for the French-Horn. Solo, Violin, Mr. Coyle.

Song, With Horns and with Hounds, Dr. BOYCE, by a Person who never sung at the Concert before. Concerto for the Harpsichord by Mr. Rameau. A favourite Concerto of Mr. Festing's, by Mr. Coyle.

N.B. After the CONCERT will be a BALL. Tickets to be had at the Taverns and Coffee-Houses as usual, and at Mr. Coyle's Lodgings in Colliergate at 2s.6d. each.

28.1.52

For the Benefit of Mr. PERKINS, At the Assembly-Rooms, in Blake Street, York. ON Friday the 7th of February will be A CONCERT of Vocal and Instrumental MUSICK.

[Act] I A Grand Concerto of Mr. Handel's, A Concerto Violin [A] new Song by the Boy. A favourite Concerto of Signor [M]artini's for the Hautboy, by Mr. Perkins.

Act II

Handel's Water-Musick for Violins, Hautboys, French Horns, Kettle-Drums, &c., &c. Hunting solo on the Violin by Mr Perkins call'd The Chace. A favourite Ita[lian] Song. A Song out of Mr. Handel's Allegro ed Peneroso, [on] the Hautboy. The second of Mr. Handel's Organ Concertos.

N.B. After the concert will be a BALL.

Tickets to be had at Mr. Charles' and Woodhouses' Coffee-Houses in Petergate; at the George and Black Swan in Coney Street; at Mr. Gibson's in Lendale; at Mr. Morely's in Blake-Street, and at Mr. Perkins's at the Fountain Coffee-House in Petergate at 2s.6d. each.

17.3.52

For the Benefit of the MUSICK ASSEMBLY, At the Rooms in Blake Street, York, ON Friday the 20th Instant will be a CONCERT of VOCAL and INSTRUMENTAL MUSICK. Tickets at 2s.6d. to be had at Mr. Richardson's in Goodrumgate, and at Mr. Morely's in Blake Street, York. N.B. After the CONCERT will be a BALL.

4.8.52

Signora GALLI,

On WEDNESDAY in the Race Week, WILL BE A CONCERT OF VOCAL and INSTRUMENTAL MUSIC, At the ASSEMBLY-ROOMS in Blake-Street, York.

4.8.52

For the BENEFIT of the MUSICK-ASSEMBLY, On THURSDAY in the RACE WEEK, WILL BE A CONCERT OF VOCAL and INSTRUMENTAL MUSIC, at the ASSEMBLY-ROOMS in Blake-Street, York. To begin at Eleven in the Forenoon. TICKETS at 5s. each, to be had at Mr. Morely's in Blake-Street; at Gibson's, the George, Black-Swan, and Coffee Houses as usual.

11.8.52

For the BENEFIT of Signor FELICE de GIARDINO On FRIDAY Morning, being the 14th of August 1752. Will be perform'd A CONCERT OF VOCAL and INSTRUMENTAL MUSICK, SINGING by Signora FRASI, FIRST VIOLIN, by Signor De GIARDINO. SECOND VIOLIN, by Signor ONOFRIO VIOLONCELLO By Mr. BENEKE.

11.8.52

For the BENEFIT of the MUSICK-ASSEMBLY. On Thursday, being the 13th Instant, will be performed A CONCERT of VOCAL and

INSTRUMENTAL MUSIC, At the ASSEMBLY-ROOMS in Blake-Street, York. The Vocal Parts by Signor GALLI and Signora FRASI. The First Violin by Signor de GIARDINO. To begin at Eleven in the Forenoon. TICKETS at 5s. each, to be had at Mr. Morely's in Blake-Street; at Mr. Gibsons, the George, the Black Swan, and Coffee-Houses as usual.

10.10.52 *

[in column of general news]

The Concert at the Assembly Rooms... will begin on Friday next the 13th Instant. Tickets [to] be had on the same terms as last Winter.

7.11.52

On Friday next (being the King's Birth-Day) will be A CONCERT. TICKETS as usual. After the CONCERT A FREE BALL.

30.1.53

For the BENEFIT of Mr. NARES, [at] the ASSEMBLY-ROOMS in Blake Street, YORK, On Friday the Ninth of February will be [a] CONCERT of Vocal and Instrumental Music. I. Overture, with French Horns. Song. Concerto, Hautboy. Concerto for the Violin. II. A new Overture. A favourite Concerto of Mr. Handell's for the Organ. Song. Hautboy. Song, Boy, with a grand Chorus for Kettle-Drums, French Horns, &c. N.B. After the CONCERT a BALL.

6.2.53

[same advertisement]

Mr. Nares will be greatly oblig'd to the Gentlemen and Ladies who intend to favour him with their Company, if they will be so good as to send for Tickets, because it will prevent any Stop or Hurry at the Door.

13.2.53

For the BENEFIT of Signor and Signora PASSARINI, At the Assembly Rooms in Blake Street, YORK, TO-MORROW, the fourteenth Instant, will be A GRAND CONCERT of Vocal and Instrumental Musick. In the Manner of an ORATORIO. The Vocal Parts by Signora Passarini and Miss Meyer. The Instrumental by Signor Passarini, Mr. Chase, and by the best Hands who are in Town. N.B. The other Particulars will appear in the Printed Bills.

13.2.53

For the BENEFIT of Mr. PERKINS, At the Assembly Rooms in Blake-Street, York, On FRIDAY the Twenty-third of February Instant will be A CONCERT of Vocal and Instrumental Musick. ACT I. Overture in the Chaplet, compos'd by Dr. Boyce. Song. Concerto Violin. A favourite Concerto on the Hautboy. ACT II. A new Overture, by Mr. Handel. Solo on the Hautboy. Song. A new Concerto on

the Hautboy. N.B. After the Concert will be a BALL. Tickets to be had at Mr. Perkins's, The Fountain Coffee-House, in Petergate, at 2s.6d. each - To begin at Six o'Clock.

7.8.53

For the Benefit of the MUSICK ASSEMBLY, On FRIDAY EVENING, the tenth Instant, will be A CONCERT OF VOCAL and INSTRUMENTAL MUSICK, AT THE Assembly-Rooms in Blake Street, York. TICKETS, at 2s.6d. each, to be had at Mr. Morely's in Blake-Street. N.B. After the CONCERT will be A BALL.

7.1.55

YORK, Jan. 7, 1755

THE SECOND QUARTER'S CONCERTS Begin on Friday next the 10th Instant, at the Assembly-Rooms in Blake-Street. TICKETS for the Quarter at 7s.6d. each, to be had at the Door. To begin exactly at Six o'Clock. N.B. After the CONCERT a BALL.

21.1.55

For the BENEFIT of Mr. COYLE, AT the Assembly-Rooms in Blake-Street, York, on Friday next the 24th of this Instant January will be a Concert Of Vocal and Instrumental MUSICK. Act 1st, Overture of Samson, Mr. Handel. Fifth Concerto, Geminiani, on Corelli. A Song. Fourth Concerto, Geminiani, Opera 2d. Act 2d, Overture of Ariadne, Mr. Handel. Concerti, Violoncello. Concerto, Signor Hasse. An Ode of Anacreon, concluding with a grand Chorus.-N.B. The Words will be printed and delivered to the Audience. After the Concert will be a BALL. Tickets to be had at the Taverns and Coffee-Houses as usual, and at Mr. Collier's Lodgings in Colliergate, at 2s.6d. each.

28.1.55

For the BENEFIT of Mr. NARES, At the ASSEMBLY-ROOMS in Blake-Street, York, On Friday the 7th of February next will be a Concert of VOCAL and INSTRUMENTAL MUSICK. After the Concert will be a BALL. TICKETS to be had at the Coffee-Houses and Taverns as usual and at Mr. Nares's in the Minster-Yard at 2s.6d. each.

18.3.55

For the Benefit of the MUSICK ASSEMBLY, At the Assembly-Rooms in Blake-Street, York, On Friday next the 21st Instant will be perform'd A CONCERT Of Vocal and Instrumental MUSICK. After the CONCERT a BALL. Tickets to be had at Mr. Richardson's near Monk-Bar; at Mr. Morely's, in Blake Street; and at Woodhouse's Coffee [House] at 2s.6d. each.

8.4.55

York, April 8, 1755

At the Assembly-Rooms IN BLAKE STREET, on Friday next, will be perform'd The last SUBSCRIPTION CONCERT for this Season. After the CONCERT a BALL.

5.8.55*

SHEFFIELD New ORGAN.

NOTICE is hereby given, That the new Organ made by Mr. Snetzler, and now set up in the Chapel of St. Paul...in Sheffield, will be opened with a compleat Band of Vocal and Instrumental Musick, on Wednesday the 13th Day of this Instant August. On which Occasion will be performed Purcell's Te Deum and Jubilate, with Dr. Boyce's Additions; a new Anthem, compos'd by Dr. Boyce; and Mr. Handel's Coronation Anthem. With various other sacred Pieces, by a Select Band of Musick from York, Lincoln, Manchester, Grantham &c. N.B. In order to make as much Room as possible, the Ladies are requested to come without Hoops.

26.8.55

For the Benefit of the MUSIC ASSEMBLY, THIS Day, August 26, and Thursday the 28th, WILL BE CONCERTS OF VOCAL and INSTRUMENTAL MUSIC. Vocal Part by Signora CURIONI.-First Violin by Signior De GIARDINI - And the other Parts by all the best Hands in Town. TICKETS, 5s. each, to be had at Mr. Morely's in Blake-Street; Mr. Woodhouse's Coffee-House; and at the Door. To begin at half an hour past Eleven o'Clock.

14.10.55

October 7, 1755

THE CONCERTS for the ensuing Winter will begin on Friday the 17th Instant. The Tickets the same Price as last Year. After the Concert, a BALL. The Subscribers are desired to send for their Tickets for the whole Season, or first Quarter, to Mr. Richardson, near Monk-Bar, or Mr. Morely, near the Assembly-Rooms, to prevent any Stop at the Door, and that they may have their Names and Places of Abode writ upon them. To bring their Tickets every Night, and they will be sent to their Houses in due Time for the next Concert. No person will be admitted without a Ticket, which must be delivered at the second Concert Room Door. Tickets, for a single Night, to be had at the Rooms. The second Concert will be on Wednesday the 22d Instant, being the King's Coronation. After the Concert a Ball. N.B. Tickets not transferable.

30.12.55

At the Assembly-Rooms in Blake-Street, York, on Friday next, being the 2d of January, will begin the SECOND QUARTER'S CONCERT. TICKETS to be had at Mr. Morely's, in Blake-Street, and at Mr. Richardson's, near Monk-Bar. After the CONCERT a BALL.

3.2.56

For the Benefit of Mr. COYLE, At the ASSEMBLY-ROOMS in Blake-Street, York. On Friday the 13th of February Instant, will be A CONCERT OF VOCAL and INSTRUMENTAL MUSICK. Act I. Overture Parthenio; by Signor Veracini. Concerto, Hautboy, Mr. Perkins. Italian Song, Mr. Nares, Concerto, Violin, Mr. Coyle. Act II. Overture Diedamia, ^{ts} by Mr. Handel. Violoncello Concerto, Mr. Dixon.

Concerto Organo, by Mr Nares. A celebrated Piece for three Voices by Mr Worgan, as it was perform'd with great Applause at Vauxhall last Summer. N.B. After the CONCERT will be a BALL. Tickets to be had at the Taverns and Coffee Houses as usual, and at Mr. Coyle's Lodgings in Collier Gate, at 2s.6d. each. To begin at Six o'Clock.

17.2.56

For the Benefit of Mr. PERKINS, At the ASSEMBLY-ROOMS in Blake-Street, York, On Friday the 27th February Instant, will be A CONCERT Of VOCAL and INSTRUMENTAL MUSIC. Act I. Overture, by Signor Giuseppe St. Martini. Concerto, Violin, by Mr. Coyle. Song. Concerto, Hautboy, Mr. Perkins. Act II. Overture in Saul, by Mr. Handel. Concerto Violoncello, Mr Dixon. A favourite Song on the Hautboy, Mr. Perkins. Felton's Concerto, on the Organ, by Mr Nares, A Grand Chorus out of Alexander's Feast, compos'd by Mr Handel. With Violins, Hautboys, French Horns &c. N.B. After the CONCERT will be a BALL. Tickets to be had at the Taverns and Coffee-Houses as usual, and at Mr Perkins's House in Davygate, at 2s.6d. each. To begin at Six o'Clock.

23.3.56

For the Benefit of the MUSIC-ASSEMBLY. On Friday next, being the 26th Instant, will be A CONCERT Of VOCAL and INSTRUMENTAL MUSIC. After the CONCERT will be a BALL. Tickets to be had at Mr Morely's in Blake Street, and at Mr Richardson's near Monk-Bar at 2s.6d. each.

23.3.56

For the Benefit of Mr NARES. At the ASSEMBLY-ROOMS in Blake-Street, York, On Friday the second of April next, will be A CONCERT of VOCAL and INSTRUMENTAL MUSIC. N.B. After the CONCERT will be a BALL. Tickets to be had at The Coffee-Houses and Taverns as usual, and at Mr. Nares's House in Swinegate, at 2s.6d each.

30.3.56

For the Benefit of Mr. NARES. At the ASSEMBLY ROOMS in Blake-Street, York, On Friday next, the second of April, will be A CONCERT of VOCAL and INSTRUMENTAL MUSIC. Act I. Overture, by Mr Nares. Italian Song by Signor Paradies. Piece for the Hautboy. By Desire, a new Song, sung by Mrs. Dancer, First Concerto of Signor Scarlatti. Act II Concerto, by Mr. Nares. Song for the Boy. Organ Concerto, by Handel. A favourite Chorus of Mr. Handel's, in Acis and Galatea: "O the Pleasure of the Plain" [sic] N.B. After the CONCERT will be a BALL. Tickets to be had at the Coffee-Houses and Taverns as usual and at Mr Nares' House in Swinegate, at 2s.6d. each.

29.6.56

June 15, 1756

This Day is opened (at the ORGAN in Blake-Street, YORK) A MUSIC SHOP; where Gentlemen, Ladies and others may be furnished with all Sorts of Musical Instruments and Cases; Bows, Bridges, Strings, and Wire; Music, Vocal and Instrumental; Books of Instruction; blank Books, ruled paper, &c. Wholesale and Retail, at reasonable prices, by their most humble and obedient Servant, THOMAS HAXBY. N.B. Instruments repaired, and kept in Order in Town or Country.

24.8.56

For the Benefit of the MUSIC ASSEMBLY, This Day, August 24, and Thursday the 26th, will be Concerts of Vocal and Instrumental Music. Vocal Part by Signor RICCARELLI - The First Violin by Mr. PINTO. And the other Parts by the best Hands in Town. Tickets 5s. each, to be had at Mr. Morely's in Blake-Street, Mr. Simpson's Coffee-House, and at the Door. To begin at half an Hour past Eleven o' Clock.

12.10.56

On Friday next, the fifteenth Instant, will begin The CONCERTS for the ensuing Winter. TICKETS the same Price as last Year. After the CONCERT a BALL. Tickets not transferable.

APPENDIX F

Summary of References to Music in the Accounts of Sir Darcy Dawes: York Minster Library Additional Manuscript 65/1.

Editorial Procedure:

With the exception of payments to drummers, "fiddlers", organ-blowers and waits, references in Dawes' accounts to music, musical instruments and musicians have been included below. References have been listed only once even if they could appear under more than one heading. Payments for expenses at theatres, assemblies and inns have been omitted. The example below shows how the accounts are set out in the manuscript:

"An account of my expenses from April ye 16 1723 - May 25 1724".
Bishopsthorp.

[fol.11]		£	s	d
May ye 2nd	"Lost at bowls"	00	07	00
3d	"Given Mr. Pawson's servant"	00	02	06
	"For musick books of Mr. Hildyard"	00	15	00

Abbreviations for operas: AV = Ariosti's Vespasiano
HJC= Handel's Giulio Cesare
HT = Handel's Tamerlano

London Expenses

Payments to Musicians

		£	s.	d.
21 May 1724}	Payments to Mr. Loeillet	11	00	06
20 May 1725}		07	07	00
7 May 1729}		03	03	00
21 Jan 1724	"Paid Mr. Loeillet entrance for my wife"	01	01	00
25 Jan 1724	"Paid Mr. Loeillet for a harpsichord"	52	10	00
21 Apr 1729	"Pd Mr. Loeillet for 2 tickets for the play"	00	10	06
1 Apr 1729	"Given Mr. Carbonelli for his solos"	01	01	00
7 May 1729	"Pd Mr. Carbonelli"	04	07	00

Payments for Music

11 Feb 1724	"For the opera of Otho"	00	02	00
2 Nov 1724	"Subscription for a book of Scotch songs"	00	10	06
9 Nov 1724	"For musick books"	01	14	00
26 Apr 1725	"Subscribed to Mr. Frazier's musick book"	00	05	00
29 Mar 1729	"Pd Mr. Walsh for music"	03	15	00
16 Apr 1729	"Musick of Mr. Walsh"	00	06	00
3 May 1729	"Pd Mr. Walsh for Albinoni's Concertos Op 5 th "	01	01	00

Expenses for Musical Instruments

31 Dec 1724	"For a flute"		00 12 06
31 Dec 1724	"For a fiddlestick"		00 05 00
22 Feb 1725	"For a flute"		02 02 00
4 Mar 1725	"For a flute"		01 16 00
21 Apr 1725	"Pd Mr Harris for an organ"		52 10 00
1 May 1725	"For two flutes"		03 17 00
21 May 1725	"Pd Mr Bressen for flutes"		10 10 00
22 May 1725	"Pd Mr Bressan"		01 11 00

References to the Opera

Sat 18 Jan 1724	"At ye opera"	AV	00 01 06
Sat 15 Feb 1724	"At ye opera"	AV	00 01 00
Sat 21 Feb 1724	"For an opera ticket"	HJC	00 10 06
Sat 7 Mar 1724	"At ye opera"	HJC	00 01 00
Fri 13 Mar 1724	"For two opera tickets"		01 01 00
Sat 14 Mar 1724	"At ye opera"	HJC	00 01 06
Sat 11 Apr 1724	"For an opera ticket"		00 10 06
	"At ye opera"	HJC	00 00 06
Mon 2 Nov 1724	"For two opera tickets"	HT	01 01 00
Tue 3 Nov 1724	"An opera book"	HT	00 01 00
Sat 9 Jan 1725	"For an opera ticket"	HJC	00 10 06

Subscriptions and Tickets

21 Jan 1724	"Paid Mr Loeillet entrance for my wife"		01 01 00
10 Feb 1724	"Paid entrance into a musick club"		01 15 00
2 Nov 1724	"Subscription to a musick club"		01 01 00
15 Feb 1725	"Paid a forfeit at ye music club"		00 01 00
22 Feb 1725	"Pd a forfeit at ye music club"		00 01 00
1 Mar 1725}	"At ye musick club"		00 01 00
7 Dec 1725}	"At ye musick club"		00 01 00
21 Dec 1725}			00 01 00
1 Apr 1729	"Pd for a ticket for a concert"		00 05 00

Expenses in and around York

Payments to Musicians

12 Mar 1731	"At Mr Barsanti's Musick ye ninth"		00 02 06
22 Mar 1731	"Paid Mr Barsanti 3 months"		03 03 00
	"Given d ^o Entrance money &c"		01 02 06
	"Pd d ^o for a 6th flute"		01 11 06
22 Aug 1731	"Pd Mr Barsanti for tickets"		01 10 06
28 Aug 1723	"Paid Mr Davies for teaching my wife and me upon ye spinnet"		11 00 06
2 Dec 1726	"Pd Mr Cowper for writing musick"		00 14 06

Payments for Music

3 May 1723	"For musick books of Mr. Hildyard"	00 15 00
24 Feb 1727	"Pd ye bookbinder for a musick book"	00 05 06
21 Sept 1727	"Pd Mr. Morris for musick books"	00 03 00
1 Jun 1728	"Pd for musick books"	00 10 06
3 Jun 1728	"Paid Daniel Wright for 12 solos for the flute"	00 10 06
24 Feb 1729	"Giv'n Mr. Pick for an overture"	00 05 00

Payments to Mr. Vesey

21 Sept 1723}	"for tuning spinnets"	00 05 00
6 Dec 1723}		00 05 00
5 Feb 1726	"½ a year due ye 29th July"	01 10 00
11 Mar 1727	"for two musick desks"	00 10 00
27 Jan 1728	"½ a year's salary"	01 11 06
12 Aug 1728	"½ a year's tuning"	01 10 00
4 Feb 1729	"½ a year's tuning &."	01 10 00
23 Jun 1729	"for a musick desk"	00 05 00
18 Aug 1730	"for ½ a year's tuning"	01 10 00
18 Mar 1732	"Given Mr. Vesey"	00 05 00
3 May 1732	"for harpsichord strings &."	00 10 06

Payments for Musical Instruments

12 Dec 1723	"For strings for a spinnet and fiddle"	00 03 06
17 Jan 1727	"Paid Mr. Buckley for fiddle strings"	00 01 00
17 Apr 1727	"Pd Mr. Dallam for setting up an organ"	05 05 00
1 Jul 1727	"For fiddle strings"	00 01 06
5 May 1728	"Pd Sir Edmund Anderson for a violin"	04 04 00
	"Pd ditto for strings &c."	00 09 06
3 Jun 1728	"Pd Daniel Wright for a fiddlestick"	00 10 06
3 Jun 1728	"Pd for a harpsichord desk"	00 07 06
5 Apr 1729	"Pd for a fiddle case"	03 05 00
21 Apr 1729	"Pd for fiddle strings"	00 13 06

References to Music Societies and Concerts

On the following dates the accounts record payment of 5s.
subscription to "ye musick club":

19 Apr 1726; 3 Jan 1727; 19 Mar 1728; 1 Oct 1728; 13 Oct 1730;
12 Jan 1731; 8 Feb 1732.

21 Oct 1728	"Subscribed to the New Musick Club"	00 05 00
7 Jan 1729	"Subscrib'd to the George Musick Club"	00 05 00
25 Jan 1729	"Subscrib'd to the New Musick Club"	00 02 06
13 Oct 1730	"Subscrib'd to ye Musick Club"	00 05 00
30 Oct 1730	"Subscrib'd to ye Consort"	00 05 00
11 Apr 1732	Subscribed to "ye musick club"	00 02 06

Dates on which the accounts record sundry expenses at "ye music club".

25 Jan 1726; 29 Nov 1726; 6 Dec 1726; 10 Jan 1727; 25 Apr 1727; 21 Nov 1727; 23 Jan 1728; 13 Oct 1730; 3 Nov 1730; 12 Jan 1731; 11 May 1731; 26 Oct 1731; 23 Nov 1731; 14 Dec 1731; 28 Dec 1731; 8 Feb 1732; 15 Feb 1732; 21 Mar 1732; 28 Mar 1732; 11 Apr 1732.

Entries for expenses "at ye George music club".

18 Apr 1727; 6 Feb 1728; 27 Feb 1728.

Entries for expenses at Bullman's "Musick Club"

23 Feb 1731; 2 Mar 1731; 16 Mar 1731; 23 Mar 1731; 9 Nov 1731; 16 Nov 1731.

	£	s.	d.
9 Aug 1727 "At Mr. Dubourgh's Concert"	00	05	06
11 Aug 1727 "At Mr. Granom's Concert"	00	11	06

APPENDIX G

Rules of 1749 of the Hereford College Music Society

Source: Hereford Cathedral Library, MS MR 4 D xii "Musical Society and Accounts".

Articles to be observ'd by the Members of the musical Society, beginning to meet at Frank Woodcock's great Room (or at any other Place that the Majority of the Performers think proper) in Hereford On Tuesday the seventh of November 1749 & to continue every other Tuesday for ten Nights.

1st-Every Subscriber shall pay two Shillings a Night to the Steward or his Assistant, whether he attend or not, & shall have one Ticket to introduce one Lady.

2-The Performers (who are not paid) to be Stewards for one Night in their Turns, according to the Order of the Subscription, (The Treasurer excepted).

3-The Steward for the Night shall regulate the Concert, appoint the Musick, defray the Expenses & deliver the Balance of the Account to the Treasurer, & shall have an Assistant to receive the Tickets & Money at the Door of the Room till the Concert is over, & to make up the Account. The Steward of the Night shall also take Care to attend or appoint some other Performer (who is not paid) to supply his Place, or forfeit one Shilling. The Steward must also have his Books & everything else in Readiness, so as that the Performance shall begin precisely at half an hour after five, & the Scheme of the Musick laid on the Harpsichord till the Performance is ended.

4-Gentlemen, who are not Inhabitants of the City of Hereford may be introduc'd by a Subscriber, paying as a Subscriber; but no Inhabitant to be admitted unless he subscribes.

5-All Liquor to be paid for by those that call for it, but no sitting to smoak or drink till the Concert is over.

6-The Gallery-Room shall be lock'd up & the Coffee-Room Shutter secur'd by the Steward of the Night.

7-No Boys to be admitted by Ladies Tickets, & no little Girls to be admitted without Tickets.

8-It shall be in the Power of the Majority of the Performers (who are not paid) to remove this Meeting to any other Place they shall think proper.

9-It is agreed that the Treasurer shall provide a Hautbois to perform each Night at as cheap a Rate as he can.

10-The following Persons shall be paid for their Performance each Night the several Sums opposite to their Names.

To Frank Woodcock	0	7	6
To Mr. Dyer	0	7	6
To Mr. Swarbrick for Tuning the Harpsichord	0	7	6
To Jemmy George	0	10	6
To Francisco Woodcock	0	2	6
To Frank Woodcock for the Use of his Room, Fires, Forms & Candles, for the two Sconces & Desks & Harpsichord	0	15	0
To Thomas Porter the Steward's Assistant	0	2	6
To a Person to be provided by the Steward of the Night to go on Errands, to Carry Forms, Books & Instruments &c.	0	2	0

11-No other Performer shall be paid, nor any of the Subscription-Money laid out but by the Consent of the Majority of the Performers, who are not paid.

12-Performers (who are paid) not attending before the First Act is begun shall forfeit half their Pay, not attending before the second Act is begun shall forfeit their whole Pay.

13-Performers who are not paid, if they attend before the first Act is begun shall pay one shilling, if they are absent the first Act, & attend before the second Act is begun, shall pay two Shillings, & evr'y Night they are absent & in Town shall pay three Shillings, but if out of Town two Shillings only; & [those?] not coming before the second Act is begun, shall be deeme'd an Absence.

14-Every Performer paid or not paid absenting himself without Leave from the Steward after his Appearing, before either the first or second Act shall be deem'd as absent the whole Night.

15-All Performers present, who are not paid, shall be oblig'd to perform according to the Scheme of Performers hereafter mention'd, if requir'd by the Steward of the Night, or forfeit one Shilling over & above their Subscription if paid & they refuse to play, as above, they shall forfeit their whole pay; but the Steward shall oblige none but the hired Performers to play Solos without their Consent.

16-The Treasurer shall from time to time out of Cash in his Hand pay Mr. Wilde after the Rate of five Shillings in the Pound [-] Cost for such Musick as the Majority of the Subscribing Performers shall direct agreeably to Mr. Wilde's own Proposals.

17-Mr. Woodcock is appointed Treasurer by the Majority of the Performers (who are not paid) to whom he shall be accountable; & he shall receive of the Steward of the Night the Money that remains over & above the Expenses each Night, giving proper Receipts for the same. The Treasurer & Steward shall each of them keep a separate Book.

18- Tickets to be printed as the Treasurer shall direct & by him deliver'd to the Steward's Assistant to be deliver'd to the Subscribers some time before each Night (three Days at least). One new Ticket to each Subscriber number'd answerably to the number of the Subscribers Names in the Subscription-Book & dated for the Night. And thirty new Tickets shall be deliver'd to Mr. Wilde some time before every Night's Performance, which may be purchas'd by the Ladies for their Use at two shillings each.

19- Whatever Money remains at the End of the Subscription in the Treasurers Hands over & above the Expenses agreed on in the Articles, shall within two Months be laid out as the Majority of the Performers (who are not paid) shall think proper.

20- No other Articles shall be added but by the Majority of the Subscribers; & the Treasurer's & Steward's Books shall at the End of the Subscription be deliver'd to the succeeding Officers.

[21]

The Scheme of the Performers instrumental subscrib'd to with the above Articles.

Mr. Moore	Violincello
Mr. Felton	Harpsichord
Mr. Clutton, Mr. Eggerton Leigh	German Flute
Mr. Arnold	Bass
Mr. Bodenham, Mr. Ravenhill, Mr. Clarke, Mr. George & Francisco,	Violins

Frank Woodcock & Mr. Dyer Principals to play the Acts alternately as the Steward shall appoint.

Vocal Performers

Mr. Arnold, Mr. Rowlands, Mr. Dew, Mr. Cove, Mr. Woodcock. It is farther agreed that the vocal Performers shall perform twice at least within the Season, or at the last Nights Performance shall pay ten Shillings over & above all other payments or Forfeitures.

APPENDIX H

Music Mentioned in the Accounts of Claver Morris

Source: "The account books of Claver Morris", Notes and Queries for Somerset and Dorset XXIII (1939), pp.100-1; pp.134-40; pp.164-6; and pp.345-7.

The page number for each quote is cited after the entry.

Music from Dramatic Works and Secular Vocal Music

3 May 1708

"For the book of all ye songs in ye opera called Thomyris"-9s. (p.101)

19 June 1708

"For the symphonies in Tomyris [sic]"-4s. (p.101)

8 September 1711

"The Opera called Almahide" - 9s. (p.102)

6 March [1714?]

"I gave to Mr. Nooth, for Pricking the Bass of a Caecilia song & assisting my Servants in Bottling Beer"- 10s.9d. (p.139)

6 December [?]

"The Opera of Telemachus"-9s; "The Opera of Rinaldo"-9s. (p.346)

Instrumental Music

29 November 1708

Tibaldi and Bassani's sonatas (only the total cost including several other items was recorded). (p.101)

12 December 1709

"To Mr. Edward Lewis for Valentine's sonatas" 7s;

"for Massiti's 3d opera being solos" 8s. and "for other sonatas, strings, etc." - £4.16s.4d. (p.101)

8 September 1711

"Bassani's opera 20th" - 18s. [Messa per ti defonti concertate, 1698]

"Reali's ten sonatas" - 7s.

"Schikhart's opera 7th" - 7s. [12 sonatas 2 oboe/violin and continuo]

"Valentine's solos" - 7s. (p.102)

1 May 1712

[Corelli's]

"To Mr. Hammon of Bath for Courl's 12 Solos with his graces to them" - 6s. (p.102)

A

15 June 1713

"For Bomporti's sonatas transpos'd for the Flute (which I gave to Colonel Berkley)" -6s. (p.136)

27 November 1713

"To Mr. Hammon of Bath for the 2d & 4th Operas of Massiti's Solos-10s. & for Gasparini Visconti's 1st Opera of Solos" -3s.6d. (p.136)

6 December [?]

"For Sherard's Sonatas, his 2d Opera-11s.; for Massiti's Sonatas, his five Operas" -6s. (p.346)

Motets

12 December 1709

"for D'Eves mottets" -12s. (p.101).

15 June 1713

"To Mr. Prickman for what he lay'd out for me in London for Scarlatti's mottets" -10s. (p.136)

6 December [?]

"To Mr. Lewis' at the Harp in St. Paul's Alley (payd by Mr. Clavey)..... For Cherici's motets" -11s. (p.346)

19 Aug 1714

"For Fiocco's Mottets, to Mr. Odingsels"- 10s.

"For Mont De Caix Pieces, to the same"- 9s. (p.164)

APPENDIX I

References to Concerts in the Assembly Room Minutes, York

Source: York City Archives, M23:1.

20.12.33

"Order'd that in Regard that Sig^r. Cattani has served the Consort in a very obliging and diligent manner that he shall have liberty to have Consort in the Monday Assembly room for his own benefit next Fryday. But that this shall be no president [sic] for the future."

4.12.36

"Order'd that in Regard that Mr. Hebden has serv'd the consort in a very oblidgeing and diligent manner, that he shall have a Consort in the Monday Assembly Rooms, for his own benefit on Wednesday next."

10.12.36

"Order'd that in Regard that Signior [sic] Palma has serv'd the Consort in a very oblidgeing and diligent manner that he shall have liberty to have a Consort in the Monday Assembly Rooms for his own benefit on Fryday the 31st Instant."

10.12.36

"Order'd that in Regard that Signior Abacho has serv'd the Consort that he shall have the liberty to have a Consort in the Monday Assembly Rooms for his benefit on Wednesday the 18th Instant."

[10.37]

"Order'd that Signor Palma have the use of the Assembly Room for a Concert on Tuesday the 27th Instant for his benefit."

"Order'd that Signor Abaco have the use of the Assembly Rooms for a concert on Tuesday the 27th Instant for his benefit."

24.1.37

"Order'd that Signor Bitti have the use of the Assembly Rooms for a Concert for his Benefit this Season."

23.12.39

"Order'd that the several Performers who are Intitled to Benefits have the use of the Rooms for their Respective Benefits."

31.1.40

"Order'd that Mr. Hebden be allow'd the Liberty of the Rooms on Thursday the 5th day of February next for his Benefit and it is

hereby declar'd that the order made on Thursday the 23rd Day of December last, for the Performers to have the use of the Rooms for their Benefits, was, and is, intended not to give them the choice of the Days for such their Benefits, but the Directors of the Assembly Rooms shall agree to the Days on w^{ch} the Performers are to have their Benefits, and are not to be first consulted in fixing the same."

24.4.51

"Order'd that Mr. Storer[?] have the liberty of the Rooms for a Concert on Fryday the 26th Instant."

19.3.52

"Order'd that Sig^r Joseph Passerini have the use of the Assembly Rooms for a Concert on Monday the 23rd Instant."

28.7.52

"Order'd that Signora Galli have the use of ye room for her Concert on Wednesday morning in the Race-Week and that Sign^r. Geardini have the use of the Rooms any other Morning, Thursday excepted, that day being appointed for the Concert for the benefit of the Musick Assembly- And that Sig^r Frasi have the use of them any other vacant morning in the mid-week after Sig^r Geardini hath fixed on his morning - at the same ^{it is} ^{th^{at}} ^{it is} Recommended to each of the Persons who have requested the use of the Rooms to perform at the concert for the Benefit of the Musick Assembly on Thursday morning."

26.5.53.

"Resolv'd by the Directors present that the Band of Musick Recommended by Mr. Murray shall have the use of the rooms on Wednesday and Fryday mornings in the next Race Week providing they agree to Perform gratis on Thursday and Saturday Mornings for the benefit of the Concert of York."

11.4.54

"Order'd that Mr. Charles and Son have the use of the Rooms for Concert on any night w^{ch} does not interfere w^{ch} the Assembly or the Orders above on the usual conditions."

31.12.54

"Order'd that the Directors of the Musick Concert may have the use of any of the rooms for their Wednesday Concert unless they are otherwise engaged."

21.8.58

"Order'd that the Gentlemen Directors of the Concert have the use of the Rooms in Race Week beginning on Wednesday morning and that Mr. Giardini have any day after for his concert as he and the Directors of the concert shall agree."

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